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HISTORY OF MUSIC IN SAN FRANCISCO SERIES

Supplementary Monograph

Volume Fifteen

A MEDLEY OF CHORAL SOCIETIES

(1849-1906)

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(17) A MEDLEY OF CHORAL SOCIETIES

(21) PART ONE: 1850-1865

(22) POLITICAL RALLIES

Organized groups//of singers appeared//at political** rallies, churches, theatres, and music halls in San Francisco from the earliest//Gold Rush days. Their programs, at first, consisted//of the popular ballads of the day, or sometimes of songs composed to suit the occasion. Save for//the musicians and entertainers//in the saloons, center of nearly all social life//and entertainment//in the earlier days, the first group of singers//on record is the//Ranger Singers who//appeared as*** early as September 1, 1851. The part they played in an early Whig mass meeting is colorfully told in the breezy journalism of the California Courier for//September 1st and 2nd, respectively, of 1851.

> "There is to be a grand rally tonight at the********* California Exchange.* Whigs, spread yourselves-- turn out -- turn out. Rally,// and give the unterrified some evidence of your strength. File into line by platoons, and while your crowd the city with your numbers and as you tramp, tramp, tramp, and//gaily as//you go,//shout, shout//to all --//'for the//California Exchange.'/// Come, Whigs, what//are you all//about. 'Hurry up the cakes.'/// Keuen will//talk to//you like//a live Whig, and to the democracy like a//Dutch uncle. ****** Pat Tompkins//will give you//a regular//Mississippi blast. Come,// Whigs, all together, for a thorough rout of the loco-focos, and a glorious victory for the Whigs."
>
> "The//Reading Rangers//and the//Whigs, old//and young, formed into a procession last evening and marched//through the//principal streets.// They ****** were under the direction of marshals, and marched to the//sound of the//enlivening music.// Flags

waved and//transparent banners were carried, on******* which//were//printed//patriotic//mottoes.//The streets, as the//procession poured through them were brilliantly illuminated//from the torches, and//transparencies,//whilst the shouts//of the young Rangers made the//welkin ring. The large saloon//of//the//California//Exchange to//which they//marched was//densely crowded.//Here//the people were ably address by//Col. Turner and F. Soule,//our two able//candidates for//the state Senate, and//Mr. Shepard, one//of the seven excellent//candidates//for//the//assembly.//The speeches were most enthusiastically received."

"In the interval between each speech,^the Ranger***** Singers//sang some//new songs,//adapted to most stirring and patriotic//music. Who the poet is that gets//off such capital burlesque poetry on Col. Bigler and//his doomed associates//we know not, but one thing//we do know, that he is hard to beat."

(17) THE FATHER OF LOCAL CHORALES

The earliest of the German singing societies,which almost completely dominated choral msuic during the first two decades of//San Francisco's//history, had its origin//in this period. In 1851, Dr. Augustus H. Malech, who has been called the father of San Francisco music,^arrived here from the East, having originally come from Weide,^Germany, to fill a New York engagement with Jenny Lind. Here, it is said, he started the first German singing society, Die Sanger Am Stillen Meer, and with//his wife, a soprano, gave concerts, Out of his singing club eventually grew the Mannerchor and Saengerbund societies. The German Saengerbund was organized in 1852 with//Dr. Malech as musical director and Mr. H. Neuhaus, president. The Teutonia Mannerchor was organized in 1861, with//Mr. H. Newman as president, and//Mr. J. Trenkle//music director in//1863. The *

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grandson of Dr. Malech, Milton Francis Clark, is a San Francisco composer of the present day.

THE ALLEGHENIANS

The first group of singers to give a concert series and obtain critical recognition from the press was the Alleghenians. This concert troupe, which had enjoyed some success in the East, arrived by way of Momental City, May 19, 1852, and immediately made arrangements for a series of eight concerts through their business agent, Jesse Hutchinson, who leased the Adelphi Theatre. The Daily Herald of May 25th, gives us one of the first newspaper criticisms of a visiting artist:

> "The third concert of the Alleghenians last evening drew a full and respectable house, and gave unequaled satisfaction. Indeed the applause was more enthusiastic than at any of the previous concerts and most of their songs were heartily encored. Miss Goodenow's voice is fast recovering its full round tones, and although still exhibiting some slight unevenness from traces of recent indisposition, it rang out clearly and brilliantly last night in several of her selections. Her reception was highly flattering, and her execution of several pieces drew down vehement plaudits, and a shower of bouquets, which she received with the modest grace that characterizes her whole deportment in the concert room."

In the Daily Herald of June 1, 1852, is an announcement of the fifth concert, a grand opening at Grace Church, which indicates the type of lighter songs on the repertoire of this troupe;

> "Grand Opening Concert in Grace Church, fifth concert---

> "The Alleghenians will give a Grand Musical Soiree on Tuesday evening June 1st. The following songs, among others, will be sung on this occasion: 'There's a Good Time Coming'; 'My Mountain Home'; 'The Old Farmer and his Easy Chair'; 'Strike the Harp Gently'; 'The Good Old Days of Yore'; 'The Singing Lesson'; 'Where Shall The Soul Find Rest?'; 'The Field of Barley'; 'Our Glorious Union Forever'; 'Ben Bolt'; 'Uncle Sam's Farm'; Books of Words at Atwill & Company and at the door on Evening of the Concert."

The concert tour of eight performances closed June 21st, and the company went on tour of the mining camps. Miss Mary G. Goodenow, the principal singer, reappeared with the group at the Armory in September of 1852, and shortly afterward married Mr. Robb, a musician. As Mrs. Robb, she appeared in several concerts with the distinguished violinist, Miska Hauser, and the pianist, Pique. The Alleghenians returned to San Francisco again on May 1, 1858, with a new leading singer in the place of Mrs. Robb who had died in Chicago two years before.

In the following year the activity of a similar troupe is noted by the Daily Herald of April 30, 1853;

> "The Aeolian Vocalists, composed of one lady and four gentlemen, will give their first grand concert (after the style of the Alleghenians)on Saturday evening, April 30, 1853, at Armory Hall. Professor O. Sutro will preside at the piano."

THE PHILHARMONIC SOCIETY

The first local musical society of any magnitude was the San Francisco Philharmonic, which had gotten well under way by the end of 1852. This was an association of

the best musicians and singers in the city at that time. Henry Meiggs was the first president, while the musical director and guiding spirit of the organization was George Loder. This announcement appeared in the Daily Herald of July 17, 1853;

> "The Ladies and Gentlemen of the Philharmonic Society, and such other Readers of Music as are desirous of meeting for practice, are respectfully invited to attend the First Rehearsal, under the direction of Mr. George Loder, at****** the Pine Street Baptist Church, on Tuesday Evening, July 19, at 7:30 o'clock."

The San Francisco Philharmonic Society was the most important group in the city for nearly three years. In the last two years of its life it became more of an instrumental organization than choral. In 1855, the singing section dissolved; the musicians were giving concerts at Russ Gardens, and the whole disbanded after the departure of George Loder for Australia early in the following year.

PACIFIC MUSICAL TROUPE

Much of the history of the San Francisco Philharmonic is bound up with another organization, The Pacific Musical Troupe. This latter organization was a quartet, imported from the East, composed of Mrs. Laura Jones, soprano; Miss Maria Leach, contralto; Mr. J. Beutler, tenor; Mr. J. Connor Smith, basso. For this troupe Musical Hall, located on Bush Street near Montgomery, was built. This, the first hall dedicated solely to music, seated twelve hundred persons and was by far the finest place of entertainment in the city. An announcement of the first concert of this combination of

talent occurs in the Daily Herald of July 25, 1853;

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"The new Musical Hall on Bush Street will be opened tomorrow night, upon which occasion the Pacific Musical Troupe, supported by a chorus consisting of the Philharmonic Society of this city, and a fine orchestra, will make their first appearance. We have had the pleasure of hearing them in rehearsal and we do not hesitate to predict for them a most favorable reception from the lovers of music in this city. They are all skillful and scientific musicians, and possessed of fine natural voices improved by cultivation. Mr. Beutler, as a tenor, will compare favorably with many of high reputation abroad. His rendering of English glees and ballads is remarkably spirited. They have been preparing for some time in this city, and now sing some of the most beautiful quartettes in perfect accord. The Philharmonic Society includes a number of our best amateur singers, well disciplined, under the management of Mr. Meiggs and Mr. George Loder. The latter gentleman officiates as the director of these entertainments."

Two days later the Daily Herald offers a review of this first concert, and is quoted in part:

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"The new Musical Hall on Bush Street was filled to overflowing last night, with one of the most brilliant audiences we have ever seen in California. The ladies turned out in great force, and by their rich toilets gave an animated and brilliant appearance to the house. They opened with a beautiful quartette entitled 'A Greeting to California.' The selections were excellent, comprising every variety of English music: Solo, Duet, Quartette, Ballad, Glee, Madrigal, Song and Chorus. A portion of the Philharmonic Society, consisting of about forty members, appeared in chorus. They sang with spirit and with scarcely a jar. A stronger chorus would be an advantage next time. On the whole, we have rarely witnessed a more triumphant first appearance for a company of artists or been regaled with a more agreeable entertainment."

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Other numbers included: 'Here in Cool Grot,' a

quartette; 'Crowned with a Tempest,' basso solo assisted by the chorus and orchestra; 'Blow, Gentle Gales,' quartette; 'Hark, Smiling Morn,' a glee; 'The Hunter,' duet; 'Down in the Vale! a madrigal; 'I'm Going for a Soldier, Jenny,' a solo; and 'We met by Chance,' a song. This combination of talents proved most popular for over a year, during which time McCabe's Journal lists fourteen such concerts.

The review of a later concert by these two groups is found in the Daily Herald of January 11, 1854;

> "Haydn's magnificent oratorio, The Seasons ****** was performed at Musical Hall last night, by the Philharmonic Society. The Hall was filled by an intelligent and appreciative audience, who exhibited their pleasure throughout the evening by the most lively manifestations. The music of this oratorio is singularly expressive -- varied as the idea intended to be conveyed, at times soft as the dying notes of the Aeolian Harp, and again rattling, crashing, in mimic imitation of the peals of the thunder storm. The orchestra was well disciplined under the direction of Mr. Herold, and the instrumentation elicited many tokens of approval. The Philharmonic Society turned out strong and acquitted themselves excellently well. Their rendering of this difficult composition would have done credit to much older musicians. Mrs. Jones, Mr. Beutler and Mr. Smith sustained the solos, duets and trios in a very pleasing style, and were frequently rewarded with the applause of the audience. It is gratifying to see music of so elevated an order appreciated and sustained in San Francisco. The Oratorio will be repeated on Friday night, for the benefit of the San Francisco Orphan Asylum, when we hope to see the house crowded to it's full capacity."

COLLECTIVE CONCERTS

A second series of concerts by these two groups was even more successful due to the appearance of Miska Hau

Hauser, the famous violinist. The Daily Herald of October 21, 22, 23, 1853, reports it thus:

> "The Troupe proper were assisted by a very good chorus from the members of the Philharmonic Society, and by Miska Hauser, the violinist, Mr. Herold, the pianist, and Mr. Hildebrand, a performer on the violincello. The duet from 'Linda de Chamounix' was sung with much taste and spirit by Mrs. Jones and Mr. Beutler. Miska Hauser's execution of the 'Rondo de Concerto,' induced an encore, to which he responded with the 'Carnival of Venice' and he never in our hearing played it more effectively. Miss Leach was also encored in the song of the 'Minstrel Boy!'"
>
> ******
>
> "Last evening the second of the second series of concerts by the Pacific Musical Troupe was given before the fullest house we have yet seen in attendance at these entertainments. In addition to these members of the company, Madame La Reintree appeared and sang the sweet song of 'John Anderson My Jo' with an effect that caused an encore. The ballad solos by Mrs. Jones and Miss Leach; the violin solo by Miska Hauser; the quartette and the choruses were also rendered in a manner highly creditable to the performers.
>
> ******
>
> "The third concert of the Pacific Musical Troupe was enjoyed last evening by an audience that filled this spacious hall. That ever-pleasing song, 'The Last Rose of Summer,' arranged as a quartette, was very sweetly sung by the Troupe. Mrs. Jones sang 'The Gondolier' which has become quite a favorite. The violin solo, 'Souvenir de Donizetti,' was executed by Miska Hauser in a manner that elicited an encore, to which he responded with the equally pleasing strains of 'Kathleen Mavourneen.' The other performers acquitted themselves very creditably, and the audience manifested their pleasure by frequent applause."

THE GERMAN SOCIETIES

During the 1850's and 1860's music in San Francisco was largely dominated by the German peoples who had immigrated

to America in large numbers and pushed on to California. They were a home and music loving people who firmly adhered to the customs and pleasures of the German beer garden. The harmonic self expression of songs sung over the steins had a deep hold on their lives. Music was so innate a quality with them that it must needs be brought with them in their exile to this great country, raw and new, that was America.

As early as 1853 there were four German societies devoted to music and physical exercise. The following year the Turner Gesang Verein (Gymnastic Musical Association) was estimated by Young in his History of San Francisco, page 260, to number 6,000 persons.* Of the twenty-eight singing societies which were heard during the years 1849 to 1865, the chronological limits of this chapter, eleven were German organizations. Furthermore, with but few exceptions, the German societies were much more active and successful than the non-German societies.

GENESIS IN THE ANCIENT GUILDS

There are excellent reasons for the spontaneous formation and success of the German groups. They were linked together by a common nationality and historic background, and among them community singing had been a part of their lives for centuries, with its beginnings in the various craftmen's guilds during the Hanseatic League and the Middle Ages.

*Young is obviously in error. Langley's Directory for 1854 states that the Turner Gesang Verein was composed of 80 members of whom 30 were in the vocal department. Young has perhaps been confused by the number of spectators which were attracted.

From among its members each guild had its gymnastic team, its actors' group and choral club which vied with similar groups in the other guilds. At the annual fairs, the guilds exhibited their industrial arts and cultural accomplishments, with prizes awarded to the best shoe-maker, the best choral club. Wagner has immortalized these competitive songfests of the guilds in his famous opera, Die Meistersinger.

With the advent of the Industrial Revolution which swept over Europe during the latter days of the eighteenth century, the guild system came to an end. An outgrowth of the Medieval Guilds were the various Verein societies which dropped the industrial activities and became social and political organizations. The origin of the May Day festivals, as sponsored by the Vereins, was a political one with roots in the fatherland. This celebration, important among Germans everywhere, has the same significance as our own Fourth of July.

The Turnverein associations, which existed in America in nearly all large cities, were simply social societies which cultivated physical culture and choral singing. In Germany, however, they were also political organizations that dated back to Napoleonic days. The Little Corporal had conquered much of Germany and the desire to repulse him was general, but no hope of immediate resistance existed. A patriot named Doctor Jahn conceived the idea of establishing gymnasia for two reasons -- to prepare young men for a future war against France, and to instil patriotic ardor for a movement

designated to make a united Germany. Jahn established the first Turnplatz, or gymnasium, near Berlin in 1811. After the peace of Paris was concluded, the princes of the various little kingdoms broke their solemn promises of political reform, and the government, suspicious of the gymnasia, ordered them closed. But the spirit of republicanism could not be eradicated and revolutions were rife during 1830 and again in 1848.

After the revolution of May in 1848 and the failure of the Constitutional convention to draft a constitution that would unite the thirty-six little despotic principalities under a single liberal government in which the people would have a representative voice, the ultra-conservative Diet of Junkers again won supremacy and everywhere the liberals were persecuted. Tens of thousands fled the country; most of them migrated to America. As political organizations were again banned, the work of liberalism was carried on under cover of the gymnasiums and singing clubs, called the Turner and Gesang Vereins. These societies, now mainly social, were set up anew as soon as the Germans reached America, the first being instituted by a pupil of Jahn, Doctor Beck, at Northampton, Massachusetts, in 1925.

TO IMPROVE HEALTH

The San Francisco German Turnverein organized in 1852 and elected Charles King as president. Their meeting place was Vallejo Street below Stockton. Year after year

Langley's (City) Directory carried this notation: "The object of this society is to maintain liberal and religious principles, to encourage morality, to improve health, and to cultivate music." Soule, in the Annals of San Francisco, Pg. 493 and 445 respectively, writes:

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> "The Germans at this time showed a great interest in local affairs. The professional musicians in San Francisco were principally Germans, and in 1853 we note among a list of miscellaneous facts these: 'the Philharmonic Society, the Turnvereus (sic) (Gymnastic Society) the Sangerbund (Singers' Bands) the San Francisco Verein, and the German Club."
>
> "May Day was celebrated very enthusiastically in 1853, the most active group being Turner Gesang Verein (Gymnastic Musical Union). They marched 'with banners flying, and musical instruments sounding, to the gardens of Mr. Russ, near the Mission Road.' There they celebrated by dancing, singing, drinking and smoking all day. Of course, 'Das Deutsche' was sung ardently."

M iska Hauser, the famous violinist, tells about the Turnverein's first May Festival most eloquently and amusingly in his letter of May 4, 1853:

******

> "We had a marvelous supper at the Governor's house after our performance was over. When we arrived home the German Liederstafel came to each of our homes to serenade us while half of the population listened. All in all it could truly have been called a festive night."
>
> "No other effort to unite the German people has been as successful as the singing societies. Their fine social affairs, often repeated and always welcome, give the true and maybe the only splendor in the social life of Germans in California. The brave German 'Saenger,' who truly deserve their good name, are to be thanked. It certainly is admirable of them to find so much time after days of hard work and

struggle for self-preservation, to organize and give performances of such excellent caliber."

"With music and flying banners, the singers paraded by torch light through the streets of San Francisco, the women folk greeting them from open windows, and throwing corsages, wreaths, and other signs of approval from their windows. It was the women too who donated many of their magnificent flags."

"The celebration lasted till deep into the night. It seemed that the local brewers and singers were in cahoots -- there was always something left for the singers, while all other people either had to pay ten-fold, or go thirsty. Sometimes the Yankees were chagrined, but after all it was only due to German humor and German thinking that they helped one another. No trespassing of social etiquette occured during the whole procedure. Everything went off very properly -- I almost forgot I was in San Francisco."

The Turnverein was composed of eighty members, of which thirty were in the vocal department. Besides this there existed, in connection with the Social Rurnverein Association, a school for boys from seven to eighteen years, which in 1857 numbered ninety-five pupils.

The Turnverein was the father organization and center of all German activities in the city. On special occasions such as the May festivals, all other German groups lent their services to help make it a success. This association of clubs was called the Turner-Gesang-Verein, and the esprit-de-corps among them made their activities exceedingly successful.

The dedication of the Turnverein Hall is told in

the Daily Herald of December 24, 1854:

> "Last evening,the Turn-Verein Society's Hall ****** was dedicated to its uses in the presence of a large audience, comprising about two thousand persons, among whom was a large number of ladies.
>
> The Turn Hall is a brick built edifice and is of oblong form, being 130 feet long by 70 feet wide, thus presenting very fair proportions. At a few minutes after eight o'clock the committee and members of the Society, who had walked in procession, arrived at the Hall which was speedily filled by the audience,the Union Brass Band playing 'Washington's March.'
>
> Mr. Cruch, who was received with much enthusiasm, ascended the platform and delivered a short address in the German language. The Band then played BRUDER, REICHT MIR DIE HAND ZUM BUND, (Brothers, join your hands for our band.) This air had reference to, and was very popular, during the German struggle in the times of '48. Mr. Soule next addressed the audience...air by the band: 'WENN DIE ABEND-GLOCKEN LAETEN!, (When the evening bells are sounding.)° Concluded with 'Hail Columbia!"

The Turnverein was the parent organization among the German societies and served more as a center of German activities than as separate musical group.° Programs of choral music almost invariably included one or more other German societies in conjunction with the Turnverein singing group. This fact is illustrated by one of the more important events of an early day,° as told by the Pioneer magazine of July 1854, p. 57:

> "Le Desert! Ode Symphonie Par Felicien David. ****** This magnificent work was produced at Musical Hall on Wednesday evening, June 21, to a crowded and fashionable house, by a very full orchestra, and a chorus composed of all the members of the 'Turn-Gesang-Verein' and choice members of the Sangerbund and Philharmonic Societies. The solos were rendered by Mr. J.B. Beutler; the recitations (sic) most admirably

--------given by S. W. Leach, while these two performers were assisted in the principal parts by Messers. J. Connor Smith and Zander. ------

Due to the tremendous expense and training necessary to produce this work it has been produced only once before in this country. It is only doing simple justice to say that we have never listened to a more perfect performance, and we hope that it will not be withdrawn until every person --- man, woman and child --- has heard 'Le Desert' at least once."

A curious side-light on life in San Francisco during its earlier days is implied in the following quotation from the Wide West of December 7, 1856, and is explained by the fact that the sudden arrival of a large steamer was still so rare and important an event that news of such happening was often sufficient cause to empty churches and concert halls at a moment's notice.

--------"In spite of the excitement in the city consequent on the arrival of the steamer on Sunday evening last, there was a good attendance at the concert at Turnverein Hall. The performances passed off satisfactorily. Mrs.Hegelund has a sweet voice, and when she succeeds in overcoming her embarrassment in appearing before an audience, and is thus able to throw a little more spirit into her efforts, she will doubtlessly become a great favorite. The orchestra was well drilled and performed with correctness and good effect. This evening a fine programme is presented, comprising music from 'Zampa' and 'William Tell,' as well as an operatic selection to be rendered by Mrs. Hegelund, and other entertainments. We hope this series of Sunday evening concerts will be kept up, but are somewhat fearful that Turnverein Hall in the rainy season will prove so inaccessible as to defeat the projectors of the enterprise. Would it not be well to shift the locale of these entertainments to Musical Hall? ------

CENTER OF MAY DAY FESTIVALS

Most important event of the year for the Turnverein

was, of course, the May Day Festival celebration of their patriotic hopes. These took on much of the activities of the old Guild Fairs, with parades, speeches, dancing, singing, concerts, picnics, and prizes awarded to the successful in athletic events. In later years, after the organization of Turnvereins in the interior towns, San Francisco became the center of the May festivals and invited the entire membership of clubs in neighboring town to participate. This was made a gala event in which out of town delegations were at the wharves by brass bands and bannners, and escorted in a grand parade to the Pacific Gardens, typical Old World German beer garden, at the corner of Third and Harrison Streets opposite South Park, or to the Russ Gardens, situated on the edge of town out the Mission Road.

Two representative newspaper notices concerning these festivals are quoted from the Daily Herald of May 6, 1855, and the Wide West of May 18, 1856, respectively:

> "About 8½ o'clock last evening the stirring notes of a powerful band of music were heard on our streets, and the Society of the Turn Verein, headed by the Union Cornet Band, passed along Montgomery Street, on their way to escort the up river deputations to the 'May Fest' to their quarters. The Club turned out a goodly array of members, all neatly dressed in white linen uniforms. They carried a large number of colored lanterns, which, with the American and German colors and some transparencies, gave the whole turn-out a very gay appearance. After receiving their guests at the Vallejo street wharf, they again passed through the city, the band discoursing some pot-pouris from 'Martha' and other operas in a very artistic and pleasing manner. The band was instructed to stop playing while passing houses of worship." ******

"Music, dancing, oratory, gymnastics, eating, and drinking, constituted the main features of the festival, at which several thousand persons were present. Notwithstanding the heterogeneous character of the assemblage, composed as it was of representatives of numerous nationalities of all classes, everything passed off in an orderly and decorous manner. On the second day of the festival, a delegation from the American gymnasium in this city visited the garden, and joined in the athletic sports, acquitting themselves very acreditably.

An unfortunate accident occured in the premature discharge of a cannon on the second day of the festival, by which one person was killed and another maimed for life. It is not improper to mention in this connection that the Association, with a liberality which is praiseworthy, especially when it is considered that the unfortunate men were not among its members, provided for the attendant, and interment of the former, with appropriate ceremonies, and subscribed $500 for the relief of the survivor."

.. SUBSIDIARY GERMAN CHORAL SOCIETIES

Among the satellite German organizations loosely connected with the German Saengerbund, organized in 1852; San Francisco Harmonie; organized August 27, 1854; Germania Philharmonic, organized in 1865; Eintracht, organized in May, 1858; Pacific Saengerbund, organized in July, 1858; Caecilien Verein, organized October 29, 1859; Teutonia Mannerchor, organized in 1861;[0] and the Thalia Verein, organized July 2,1862. Of these groups, Mr. Rudolph Herold served as music director for the Harmonie, Germania, and the Caecilian Verein.

Rudolph Herold was the most active man in music circles during the latter 1850's, the 1860's and 1870's. He was an organist, pianist, director of choral groups, and

orchestra leader for many years, Throughout these decades scores of reviews of musical events are full of praise of his work. The highest point of his career in San Francisco music was his direction of Madam Camelia Urso's Grand Festival in 1870, at which time he directed an orchestra of 250 pieces and a chorus 2,000 voices. Much of the success and popularity of the German choral groups is attributable to Mr. Rudolph Herold.

SAN FRANCISCO HARMONIE

The San Francisco Harmonie was one of the most important and longest lived of all the German singing clubs. It was organized August 27, 1854, with Rudolph Herold as music director. The Harmonie was very active until the end of the '60's, after which time notices of its concerts disappeared from the newspapers, although Langley's City Directory listed the Harmonie until 1878.

One of the earliest notations on the activity of the Harmonie is found in the San Francisco Daily Herald of October 25, 1855:

******

"The lovers of music will have a feast tonight at Turn-Verein Hall. The members of the San Francisco Harmonie give to their director, Mr. Herold, a grand complimentary benefit at the Hall this evening, commencing at eight o'clock. For the first time in California, the grand descriptive symphony, 'In the Forest,' by Otto, will be brought out on this occasion, with an orchestra numbering thirty pieces, a chorus of sixty voices, and a number of solo performers of much merit. No artist deserves a compliment of this character more richly than does Mr. Herold, and we rejoice to see the present manifestation of the warm esteem in which he is

held by his brother artists. We have no doubt ****** the public will be equally desirous to attest their appreciation of his brilliant genius, and of those excellent personal qualities that have gained him the respect of all."

Music programs of the day were often curiously collective affairs with a great variety of talent. One such is found in the pages of the San Francisco Evening Bulletin of April 21, 1859:

ODD FELLOW'S FESTIVAL
GRAND
CONCERT AND BALL
AT
MUSICAL HALL. on Tuesday Even.,April 26,1859.

R. Herold will preside at the Pianoforte.

Programme

1.	Introduction	Played by the Band
2.	The "Alpenhorn"	Prosh
	Miss Kammerer	
3.	Duett "Syren and Friar" Mrs. Wells and Mr. Leach	Emanuel
4.	Glee "Serenade"	Reissiger
	San Francisco Harmonie	
5.	Romance from "Louisa Miller" Signor Bianchi	Verdi
6.	Song - "Spring is Returning" Mrs. Wells.	Mendelssohn
7.	Guitar Solo - "Carnival of Venice." M. Y. Ferrer	
	Part Second	
8.	Introduction	Played by the Band

9.	Grand Duo from "Norma" Signor Bianchi and Miss Kammerer	Bellini
10.	"Rataplan" Chorus San Francisco Harmonie	Muhling
11.	Song - "Philip the Falconer"	E. Loder
12.	Guitar Solo: National Airs, "Hail Columbia," with variations. M. Y. Ferrer.	

An interesting newspaper criticism of German music is quoted from the San Francisco Evening Bulletin of August 26, 1861, and shows that Wagner, in common with all artists in advance of their era, was little appreciated at first.

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"Saturday Night's Concert - There was a numerous attendance on Saturday night at the Metropolitan Theatre where the grand vocal and instrumental concert of the German Societies, the Harmonie and Eintracht, was given. As the principal vocal passages were never before performed in public here and were rendered in German, it was somewhat difficult for 'outsiders' to judge the peculiar beauty and merit of the compositions. German choral music, sung by male voices alone, generally falls heavy on other than German ears. The overture to Oberon was finely executed. There was something striking and grand about the "Polanaise" upon motifs from Wagner's Tannhauser. This opera recently produced in Europe and intended to revolutionize modern music has met with little favor from musical critics. The overture Maximillian Robespierre, performed for the first time in this country, is remarkable for its noise and the introduction of the 'Marseillaise.'"

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EINTRACHT

"The object of the association is to cultivate vocal music and social pleasure." Such is the entry in

Langley's City Directory of 1858 concerning the Eintracht, organized in May of that year. The Eintracht, variously known as the Maenner Gesang Verein Eintracht or the German Glee Club, was composed of thirty-eight members who first met at the rooms of the San Francisco Verein on the southeast corner of Sacramento and Kearny Streets. In the following years they met at the rooms of the Lafayette Hook and Ladder Company on Broadway Avenue. The personnel of the fire companies in those early days consisted of the socially elite of the city. The Eintracht, beyond doubt, was composed of the more socially prominent German firement of the city. Among the names which appear as president and leader, respectively, of this society are: F. C. Sack, Ph. Reiter; Chris. F. Fahrbach, Christian Stadfeldt; J. C. Sack, E. J. Pfeiffer.

The Eintracht was very active in German circles and participated in many festivals, jubilees, and concerts. One outstanding program of this society is given, quoted from the San Francisco Evening Bulletin of September 15, 1859:

REQUIEM

To the memory of Humboldt.

"The German population of San Francisco will, in honor of the Memory of Alexander Von Humboldt, cause to be chanted on

Sunday, September 18th
at
2 o'clock P.M. at the American Theatre

MOZART'S REQUIEM

Part I

1. Overture - Egmont.....Beethoven

2. Hymn - Sung by the Societies
Eintracht and Harmonie.....Conrad

3. Necrology..... Mr. John Fisher

Part II

4. Requiem.....Mozart
Solos by Signora Bianchi, Mme. Kammerer Schwegerle, Signor Bianchi and Herr J. Stadfeldt. Chorus by ladies and the members of the Eintracht and Harmonie Societies.

Conductor.....Mr. R. Herold

As this celebration is of a religious character, Sunday has been selected as the most appropriate day."

CAECILIEN VEREIN

The Caecilien Verein, sometimes called the Caecilien Glee Club, was one of the German singing societies which apparently did not have a long life as no newspaper accounts concerning it are found after 1862. Its beginning in October of 1859, however, was most auspicious. The San Francisco Evening Bulletin of October 25, 1859, notes its organization thus:

"A new German Harmonic Society has been formed ****** in this city, consisting of about fifty vocalists, nearly one-half of whom are ladies. It meets on Friday evening at the San Francisco Verein rooms, and will be led by R. Herold."

The first concert of the Caecilien Verein was a

"Grand miscellaneous concert at Tucker's Academy of Music," March 8, 1860, for the benefit of the First Congregational Church. The program included Madam Elisa Biscaccianti, the famous operatic diva, Mr. J. Trenkle, Mr. G. T. Evans, Mr. Charles Schultz, the choir of the Congregational Church -- the whole was conducted by Mr. G. T. Evans. Notice of a later benefit concert in which the Caecilien Verein participated is found in the San Francisco Evening Bulletin of July 21, 1860;

GRAND CONCERT

OF

SACRED MUSIC

at

St. Mary's Cathedral

******

"A grand concert of sacred music, in aid of the Choir Fund of St. Mary's Cathedral, will be given at the Cathedral on Friday evening, July 27, for which the assistance of the leading talent in this city has been secured, embracing:

Mme. Lucy Escott,	Henry Squires
Mme. Biscaccianti	J. DeHaga
Mrs. Leach	Stephen A. Leach
Miss Griswold	Mr. Faxon
Mme. Kammerer-Schwegerle	Jacob Stadfeldt
	Mr. Uhrig, etc.,etc.

"The whole under the direction of Mr. Herold, with a powerful orchestra and chorus."

PROGRAMME

Part I

1. Various pieces from the Hymn of Praise of Mendelssohn Bartholdy.

2. Selections from the Creation of Haydn.

3. Selections from the celebrated Requiem of Mozart.

4. Part II.

Selections from Rossini's Stabat Mater.

"The Caecilien Verein (German Musical Society, composed of 40 male and 37 female voices,) has very kindly consented to assist at the Concert."

By Direction of Committee.

The Second anniversary jubilee of the Caecilien Verein was perhaps the highest point of their artistic activities. An original program of this concert is preserved in the special files of the De Young Museum. It is dated Saturday, November 3, 1861, the place given as Platt's Hall, and contains a complete text of Frederick von Schiller's poem, "The Song of the Bell," in both the German and English languages. "Rudolph Herold's orchestra," (Germania Philharmonic) furnished the music, composed by Romberg, and the whole was directed by Herold. Soloists included Messers. Mannech, Steffens, Rothe, Wenzel, Wunderlich, and the Misses Sonntag and Taendler.

The text of Schiller's poem indicates that it was in the form of a Greek play, with a solo recitative alternating with the chorus t tell the story of the bell and philosophize of its human implications. "The Song of the Bell" was repeated by the Caecilien Verein on May 13, 1862,

at which time Beethoven's Symphony in D was given, for the first time in San Francisco.

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TEUTONIA MAENNERCHOR

> "Under this name the fourth German Musical Society in this city has lately been organized with 35 members. Its object is to cultivate music and song in a social way. The members are all reputed singers, and have appointed Mr. H. Au as Musical Director. Last night they elected the following officers: H.Neuman, president; W. Reichel, Secretary, J. Broll, Treasurer; F. Ehrenpfort, Librarian; C. Volberg, H. Helgoth and Jacob Zech, Executive Committee."
>
> San Francisco Evening Bulletin, March 30, 1861.

In October of the same year Z. Trenkle was appointed musical director of the Teutonia Mannerchor and continued in that post for several years. In 1863 the club had grown to 60 members, and met at Minerva Hall on the southwest corner of California and Kearny Streets. The Teutonia Maennerchor was not a particularly active society although they appeared on a number of minor programs, always in conjunction with other choral groups, instrumentalists and soloists. The Teutonia dissolved sometime in 1864, and in the following year the San Francisco Mannerchor was formed.

PACIFIC SAENGERBUND

The Pacific Saengerbund (Singing Bands) was an association of clubs rather than a specific body of choral singers. It was organized in July of 1858 with a total membership of 500. The aims and purpose of this society are stated by Langley's City Directory for 1861:

PACIFIC SAENGERBUND -- "This is the name of an association of most of the singing clubs of California and has for its object the cultivation of singing in general, facilitate as much as possible the establishment of new singing clubs, furnishing to them music at a cheap rate, by publishing in print the best known songs, and giving them any information touching the objects of their organization.o Furthermore to accomplish any kind of commission in this line without charge when it is within reach of the board.

The following societies compose the Saengerbund:

Eintracht	- San Francisco
Turn Verein	- Stockton
Liederkranz	- Marysville
Maennerchor	- San Jose
Quartette	- Orville
Liedertafel	- Yreka
Orpheus	- Weaverville
Teutonia	- Los Angeles
Liederkranz	- Anaheim
Gesang Verein	- Vallecito

The Pacific Saengerbund was an outgrowth of the first great German Musical Festival or jubilee which took place in 1857, when the need for a closer confederation of the German groups in the state was felt.

FESTIVALS AND JUBILEES

The Germans were very fond of big events and took every occasion to gather their clan together in a monster festival jubilee. For these every German organization in the city or state was brought together and massed their orchestras and choral singers into one great body. A brief notation on the first festival is found in the Daily Herald of July 24, 1857:

"The celebration of the first Annual German Festival in California was commenced last night, by the reception of invited guests belonging to the different German Singing and Musical Societies in the interior. At eight o'clock the city societies met at the headquarters, Turn Verein Hall, and formed in order. At nine o'clock all was readiness, and the procession marched to the steamboat landing. Before eleven o'clock the steamer arrived, and the invited guests were received with cordial welcome. Chief Marshall, Dr. Carl Frecht and two aides, Messrs. Sack and Heisterberg, on horseback; California Fusiliers, Capt. Seidenstriker, as escort; Turn-Verein Society in uniform, forty-eight men; invited guests from the country, numbering about fifty men; Eintracht Singing Society, forty-five men; San Francisco Harmonie, fifty men. The festival will continue four days."

The second German Musical Jubilee, as sponsored by the Pacific Saengerbund, was a much larger affair than the first, with delegations from all over the state. The entire program for the six days of the jubilee is advertised in the San Francisco Daily Herald of August 23, 1861:

PROGRAMME OF THE SECOND
GERMAN MUSICAL JUBILEE IN CALIFORNIA
Given by the Singing Clubs,

HARMONIE and EINTRACHT

Assisted by
Most of the Singing Clubs of California.

EVE OF THE FESTIVAL,
Thursday - August 22.

"Reception of the Singing Clubs of the Interior on their arrival by the Sacramento Steamer, Torchlight Procession with Music to Headquarters, Turn Verein Hall, corner Bush and Powell Streets."

Friday - August 23

First General Rehearsal at 9 a. m. at Headquarters.
No Admission Charge.

Saturday - August 24

Procession to the Metropolitan Theater for General Rehearsal at 12 o'clock with full orchestra.

Admission One Dollar.

At 8 o'clock p. m.
GRAND
VOCAL AND INSTRUMENTAL CONCERT,
Executed by about
200 SINGERS AND MUSICIANS

CONDUCTOR---------- Rud. Herold.

PROGRAMME
Part -- First

1 - Overture to Oberon----------Composed by C.M.Weber
Executed by the Orchestra.
2 - The Chapel, Chorus, ----------By V. E. Becker.
By all the Combined Clubs.
3 - Chorus of Prisoners from the opera Fidelio -- By Beethoven
By Orchestra and Combined Clubs.
4 - Great Festival - Polonaise, drawn from motifs of
the opera Tannhauser ----------Wagner.
Orchestra.
5 - The Young Musician, Chorus and Quartette,-----By Kuecken.
By all the Combined Clubs.
Quartette: Messrs. Jos. Steffens,
Leon Breidenstein
Ed. Wenzel
Jac. Stadtfeld.
6 - Chorus of the Pilgrims from the opera Tannhauser
By Rich. Wagner
Orchestra and Combined Clubs.

Part -- Second
For the first time in California.

1 - Overture to Robespierre By Henry Litolff
Orchestra.
2 - A Night on the Ocean, a dramatic musical picture.
Tom Gemalde.
For Chorus, Solo and Orchestra. Composed by
Wm. Tschirch.
Executed by the Clubs Harmonie and Eintracht.
(This composition has drawn the first prize in a competition of composers.)

a - "Hymn to The Night"----------Chorus.
b - "Lucky Sailing" - Duetto
Messrs. Joseph Steffens and Jas. Stadfeld.
c - "Song of the Sailors"----------Chorus.
d - "Calm on the Waters" - Chorus and Recitative, xx.Jasx
Mr. Jas. Stadtfeld.
e - "Captain's Song - Home and Love"----Mr. J. Steffens.
f - "Sailor's Song" and Recitative------Mr. Jas. Stadtfeld.
g - "Tempest" - Chorus and Recitative.
h - Chorus and Recitative.
i - "Salvation - Thanksgiving of the Sailors"----------Chorus.

Prices - Private Boxes, $15; Dress Circle and Orchestra seats $2; Parquette and Gallery, $1. Seats can be secured Friday and Saturday, from 10 to 3 o'clock.

Sunday - August 25
At 8 A.M.

******

Procession to the Grounds of the Picnic (Hayes' Park) where an oration will be delivered by the orator of the occasion, Chas. Ruehl, Esq., to be followed by a concert; singing and dancing the night through.

Monday - August 26

Continuation of the Pic Nic at 8 P. M.
Grand Ball with full Orchestra, at Turnverein, corner of Bush and Powell Streets. Tickets of admission, $3.

Tuesday, August 27

Procession, conducting the returning singers to the boats.

Pres. of Committee and Orator -- Mr. Chas. Ruehl
Musical Director----------Rud. Herold
Grand Marshal----------Chas. Koehler
Aides---------Messrs. J.C. Sack and F. Gerser
General Committee: Messrs. R. Brand, D. Brandenstein,
Chas. F. Fahrbach, J. Heizman, Wm. Krahe, Jos. Maxrisch, E. Pfeiffer, Frz. Rekow and Fr. Stend.

National heroes of the German people were honored by the San Francisco Germans. A parade and festivities marked the centenial birthday of Frederick von Schiller, the

German poet, on November 14, 1859. Headed by the California Brass Band of eighteen performers, the parade to Russ Gardens included the Pacific Saengerbund, Harmonie Singing Society, the Eintracht Society, the Schweitzer Singing Society with a Swiss flag, and the Union Brass Band.[c] At the Gardens the bands played an overture and the Harmonie Singing Society, under the direction of Rudolph Herold, sang a number of verses.

AMERICAN ORGANIZATIONS

Important as the German groups were in sponsoring music in SanFrancisco during the 1850's and early 60's, they were not the only choral societies interested in furthering the cause of music for its own sake. Among the larger of the non-German, or American groups, were the Harmonic Society, the Twelve, and the Handel and Haydn. Of these, the earliest was the Harmonic,[b] a society not to be confused with the earlier San Francisco Philharmonic or the Germania Philharmonic, both principally orchestral organizations, nor with the Harmonie, a German choral group, although Rudolph Herold was connected with all four at various times or occasions. The Harmonic, American rival of the German Harmonie, had a brilliant but short-lived existence. The Twelve was both active and important between 1860 to 1875, and the Handel and Haydn has been the leading exponent of oratorio music from its inception in 1861 down to the present day.

HARMONIC SOCIETY

The Harmonic Society originated in January of 1857 with 85 members. The Langley City Directory of 1858 states that "this is a very flourishing and, for its age, one of the most successful musical organizations in the state. It is composed principally of amateurs, and from the efforts already made by its enterprising members, it must soon rank with the first musical societies in the country." The first president was David S. Turner, and Rudolph Herold the music director.

The Harmonic Society quickly got under way after its its inception in January of 1857 and opened its first series of concerts at Musical Hall on May 26, to be followed by a second series which began in November and extended into March of the following year. The story of the rise and fall of the Harmonic Society can be readily traced between the lines of the following newspaper critiques:

The Wide West, August 23, 1857, states:

> "The third concert of this Society, and the last one of the season, which was given in Musical Hall on Tuesday evening last, was one of the most brilliant affairs we have ever witnessed. The immense building was even better filled, if such a thing were possible, than on the previous occasions, and not only every seat, but every available inch of standing room was occupied. We can not particularize, nor pass an opinion on the merits of the performance, further than to say that the entire audience seemed wrapped in admiration at the efforts of the performers. The well-known piece, 'Summer' from Haydn's oratorio of the Seasons was performed in a splendid manner, but, from its length and sameness at last became wearisome to a part of the audience. With this exception, everything passed off well."

The Wide West, November 22, 1857, states:

"Suggestions of any alterations in the programme are of course ill-timed, when the Society's entertainments are so well patronized, but we are certain that general satisfaction would be produced, if a concert were occasionally given where operatic selections were predominant. Such music as that of the Creation and the Seasons is a little heavy to be kept up for a couple of hours, to say the least, and we think some alteration would be acceptable to the audience."

The Wide West, February 14, 1858, states:

"This entertainment took place at Musical Hall on Tuesday evening. A large audience was assembled. The first part of the concert was Mendelssohn's Psalm, 'As the Hart Pants,' which some of our contemporaries, comically enough, printed so as to describe a pulsation of the human thorax. It was ably rendered, but evidently proved wearisome to the audience, as any disciplinary music might naturally be supposed to do, however well its performance may serve in attaining the general aim of the society's organization. The second part proved more entertaining The third part (Mr. Turner's oration) we have considered elsewhere. It could not be considered in any respect a harmonic effect."

The San Francisco Bulletin, February 10, 1858, states:

"The Harmonic Society's Concert last night -- A numerous and fashionable audience attended the concert given last night in Musical Hall by the Harmonic Society. As might have been anticipated from the number of singers, their constant practice and the support of an orchestra led by Mr. Herold, the various choral passages were admirably rendered. The solos were perhaps as well given as could be expected from non-professional singers. Mrs. La Reintree sang the solo parts in Mendelssohn's 42nd Psalm, 'As the Hart Pants.' This composition formed the first part of the programme. In the second part, a number of solos, light choruses, etc. were given. Mrs. Shattuck delivered Handel's sacred song, 'I know That my Redeemer Liveth' in a sweet expressive manner.

"Towards the close of the entertainment, the president of the Society, Mr. Turner, announced that, with one exception in March next, no more public concerts would probably be given by the association. He expressed himself somewhat awkwardly and seemed unnecesarily to insinuate, (though perhaps he did not interd to) that the musical taste of San Franciscans was in a low and dormant state. The public -- which had patronized these concerts more liberally than any series of concerts had ever been patronized before -- he appeared to think could not appreciate the classical music of the Society, and, therefore, to make its concerts acceptable that body had to perform lower class pieces. This, hereafter it would not do, and hence it was bett better to stop giving public concerts altogether. Perhaps Mr. Turner is so far right; the public insist on being amused, not instructed. If the Society will give concerts for a price, they can not expect a general audience to be content for their dollar with dry, tedious compositions which members of the Society perform chiefly for the sake of musical practice of harmony, and they should not court popular approbation. The public never asked them to give open concerts. It was therefore a gratuitous piece of impertinence on the part of Mr. Turner to talk as he did."

THE TWELVE

The Twelve occupied an important part in many musical events after its organization in 1860. Meeting each Wednesday in their hall at 6 Montgomery Street, the following members were present:

C. L. Farrington
William Daniell
W. H. Paxton
R. Wunderlich
F. Loomis
A. C. Austin
J. W. Steffen
G. W. Grotjen
William G. Gould
J. F. Swift
William Horton
John Crowley

Leader and Director: Gustave A. Scott.

The Twelve as a choral group, or various combinations of its members, was much sought after to provide entertainment for the many benefit concerts, social concerts, musical soirees and the patriotic meetings in the city during the Civil War days. Benefit performances featuring the Twelve included the "grand promenade concert for the benefit of the Deaf and Dumb Asylum" on December, May 7, 1861; concert at Platt's New Music Hall in connection with the Floral Festival of the Y.M.C.A., and the three-day Ladies' Festival at the Willows for the benefit of the French Church, Notre Dame des Victoires. Much of activity of the Twelve was in conjunction with the patriotic "Union Concerts" which will be treated later. (?)

HANDEL AND HAYDN

The Handel and Haydn Society is perhaps the most important musical organization to come into being during the early years of San Francisco's musical history. For its first inception this society pledged itself to produce only the highest type of oratorio music such as exemplified in the works of Handel, Haydn and Mozart. Where the old Harmonic had failed, the Handel and Haydn Society succeeded in making this sort of religious music acceptable to the public.

The San Francisco Handel and Haydn Society was named and modeled after a national organization which had or originated in Boston half a century before and was said to be the best managed and most successful musical organization

in the United States. The history of this Boston choral society is most imposing. In 1860 it has 300 men and 150 women in the chorus, together with an orchestra of 60 pieces. Nearly every sacred musical work known in America was first introduced by the Boston Handel and Haydn Society. They occupied a hall which for size, architectural proportion, and acoustical effect, Jenny Lind pronounced the finest in the world.

The San Francisco Handel and Haydn Society first came into being on September 9, 1861. Its hundred or more members met at the vestry of Rev. Lacy's church on the corner of Dupont and California Streets under the direction of Gustave A. Scott. The propitious beginning of this society, which has persisted down to the present day, is best told by a newspaper of that day, the San Francisco Evening Bulletin for October 12, 1861:

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> "This new musical association is flourishing. On seven successive Monday evenings rehearsals have been held on which occasion new members were admitted. The society now numbers 76 ladies and 97 gentlemen, including many of our finest soloists. Yet any lady or gentleman who can read a psalm tune, or who is determined to do so, is welcome to join without expense or examination. Some of the choruses in The Creation are already sung, as we learn, in excellent style. The songs, 'With Vereture Glad," and 'On Mighty Peaks' and the trio in 'The Heavens are Telling,' have been rendered with much sweetness and power. The eventual advantage to the community of such an association can hardly be estimated. It will give an impetus to the study and appreciation of music, will enlarge the ideas of provincial singers, improve the reading of our soloists, and correct their occasional false

tones, which can best if not only be done in a ****** numerous chorus; while among people, generally, it will elevate the standard of taste in musical matters. Before long The Creation will be performed in public with organ and full orchestral accompaniments."

The concerts of Handel and Haydn Society from 1861 to 1864 are listed in Joseph McCabe's Journal as follows:

March 29, 1862. Produced Oratorio of The Creation Platt's Hall.

April 12, 1862. Repeated Oratorio of The Creation Platt's Hall.

August 7, 1862. Concert for the benefit of the society by Miss Lizzie Parker.

December 25, 1862. Produced Oratorio of Messiah, Dr. Lacy's Church, Dupont Street.

February 13, 1863. Sang at concert for the benefit of Second Congreagational Church. Platt's Hall.

March 3, 1863. Produced Oratorio of Sampson. Platt's Hall.

August 4, 1863. Repeated Oratorio of The Creation, Platt's Hall.

July 23, 1866. Reorganized.

From Special Files, De Young Museum, we quote: ******

"First sacred concert by the Society, Haydn's entire Oratorio, The Creation at Platt's Music Hall, March 29, 1862. First time in California with organ, orchestra and choir.

Gabriel.....Mrs. S. W. Leach

Uriel).....By members of the Society.
Adam)

Eve.....Mrs. Cameron, of Boston; her first appearance.

"The orchestra will be comprised of some of our most accomplished musicians. The choir of 250 voices will comprise the principal vocal talent of San Francisco.

"The organ has just been completed by Mr. Joseph Mayer, a member of the society, with special regard to this oratorio.

Organist.....Mr. Gustave A. Scott."

Daily Alta California, Dec. 27, 1862 says:

"On Thursday evening, Dec. 25, the first attempt was made in this city to associate Handel's Messiah Oratorio with the other observances of Christmas, and, as we predicted, it proved a success. The choruses were given with great power and precision by a choir of one hundred and twenty-five voices, being all of this society that could resist the temptation to sit in the audience and listen to fine singing. Miss Parker and Mrs. Oliphant in oratorio are not easily surpassed; it is well known with what grace they sing and in saying that the new arrival, Mrs. Marriner, is a worthy compeer we pay her no mean compliment. Few men can do justice to Handel like Mr. Wunderlich. When a California audience will sit in a crowded church from seven till after eleven o'clock, as on Christmas evening, the singing must have been of no ordinary quality."

Daily Alta California, March 4, 1863:

"Platt's Hall was crowded last evening, the occasion of the production of Handel's Oratorio of Samson. The principal roles, in the hands of Miss Lizzie Parker, Mrs. Cutter, and Messrs. Creeg, Wunderlich, Bannwell, Clark and Porter were well rendered, generally speaking, and the whole gave satisfaction."

PATRIOTIC CELEBRATIONS IN SONG

San Francisco and California chose to throw their lot with the Union during the troubled days of the Civil War. Public opinion was so strongly Union that Southern sympathizers were extremely unpopular and often found themselves

involved in trouble. Although the city and state had grown prodigiously by 1860, two thousand and a half miles of mountains, deserts and prairies, still virtually unwrestled from the Indians, separated the Atlantic seaboard from the Pacific Coast. Bandits and marauding Indians still threatened the tenous lines of overland communication traveled by the Wells Fargo Express Company. California was yet far removed from the Atlantic and the Mississippi where a country was divided against itself. But in spite of its geographical insolation, California took an active part in the struggle. Whole companies of volunteers joined the Union colors, while in San Francisco every musical organization did its bit by promoting benefit concerts for the aid of their soldiers.

One of the choral societies most active in the Union's cause was The Twelve "whose appearance brought out a vigorous round of applause; they sang The Union Right or Wrong; they sand it right." The following review, culled from the pages of the San Francisco Evening Bulletin of June 6, 1861, described a typical patriotic concert:

> "The grand Union concert of "The Twelve" so successfully given last week at the Academy of Music will be repeated at the same place on Thursday evening next. Miss Louise Frances O'Keefe will sing a new song, 'Our Good Ship Sails Tonight,' dedicated to the gallant patriots now in service of their country. Senor Ferrer, the renowned guitarist, Mr. Chas. Gournay, Mr. G. A. Scott and Mr. Munderlich of 'The Twelve' will sing Himmel's 'Battle Hymn', Madame Agatha States will sing 'La Marseilles' and 'Star Spangled Banner,' with a powerful chorus of ladies and gentlemen. 'The Twelve'

will sing their spirited 'Union Medley,' also a soul-stirring Union chorus, 'Stand by the Union' recently presented to the club and rendered for the first time in public. The grand Cantata of 'Morning' will be repeated. The Whole under the direction of Mr. Gustave A. Scott."

The Ladies' Patriotic Fund also contributed their bit to the cause of the Union. The following faintly humorous program of one such affair comes from the San Francisco Evening Bulletin of October 21, 1861.

"Grand Union Festival under the patronage of the Ladies' Patriotic Society for the benefit of the families of the volunteers from this State at Platt's New Music Hall on October 21, 22d and 23d.

Part I

1 Medley National Airs--By Chris. Andres' Band
2 Opening Address-------Rev. Thomas Starr King
3 Reading of Tennyson's 'Dream of Fair Women;' illustrated by the following tableaux:
'Beauty and Anguish'
'Helen of Troy and Iphegenia'
'Cleopatra'
'Jepthas Daughter'
'Rosamond, the Fair.'
4 Music----------By the Band.
5 Tableaux:
'The Volunteer's Farewell'
6 'News from Camp'
7 'The Duchess and Sancho'
8 Music----------By the Band.

Part II

9 Reading of Russel Lowell's 'Yankee Courtship' illustrated by the following tableaux:
'Zekel and Huldy'
'Huldy's Mother
'Zekel and Huldy in Church'
10 Music----------By the Band.
11 Tableaux:
'Judith and Holofernes'
12 'White Lady of Avenel'
13 'Queen of Sheba presenting gifts to Solomon.'
14 'Spirit of Secession'
15 Music----------By the Band.

Tuesday evening - October 22d.
"Promenade Concert".

Part I

1 Overture----------Chris. Andres' Band
2 Ballad 'When the Swallows Homeward Fly'-
Miss Louise O'Keefe.
3 Cavatina from 'Linda di Chamounix'----Donizetti.
Miss Anna Sonntag.
4 Chorus----------By The Twelve.
5 Variations for the Harp----------Dolce Concerto.
Mrs. Wm. E. Brown with guitar accompaniment
by Mr. Ferrer.
6 Ballad 'The Soldier's Tear'---Mrs. G. Leach.
7 Duett on the Piano------ Messrs. Scott and Herold.

Part II

1 Overture----------Chris. Andres' Band.
2 Ballad 'The Meeting of the Waters' -
Miss Louise O'Keefe.
3 Violin Solo----------Louise Schmidt.
4 Styrian Song 'Wake Up'----------Benedict.
5 Chorus----------By The Twelve.
6 'Oh, Love Thou'rt Near Me' (From Amilia)-
Mrs. G. Leach.
7 Harp Solo 'Volunteer's Call'--- Mrs. Wm. E. Brown.

An athletic program follows.

SPECIAL CELEBRATIONS

Worthy of inclusion as events indicative of the times are the special celebrations which marked the laying of the Atlantic Cable in 1858 and the opening of the New Musical Hall on Montgomery Street in 1860. On September 28, 1858, a procession of six brass bands and the German clubs Eintracht, Harmonie, and the Turnverein, of twenty men each, paraded in celebration of the successful laying of the first Atlantic Cable.

The language of the press-agent is used in advertisi

advertising the New Music Hall. San Francisco Evening Bulletin, December 8, 1860:

INAUGURATION NIGHTS

First Grand Musical Soiree at the

New Musical Hall, on Monday

and Tuesday nights,

Aug. 6 & 7, 1860.

"On which occasion a great Lyric Revival will take place, to inaugurate the spacious and splendid New Music Hall on Montgomery Street. Neither pains or expenses have been spared to render this occasion on a memorable epoch in the musical annals of the city as a grand Dress Reunion, combining all the available Talent, both Orchestral and Vocal, in San Francisco -- embracing: ******

"New and Brilliant overtures, Schottisches, Waltzes, with novel instruemntal effects, bird imitations, etc. ******

"Classic Instrumental Performances, choice selections from the great composers, rendered with unparalleled and magic effect, by a

Monster Orchestra

"Selected from the finest musicians of the city by C. Andres, the whole to be under the musical direction of Mr. R. Herold, embracing all the instruments known to the orchestra. The first vocalists in the city will be present as follows:

Madame Eliza Biscaccianti
Mrs. Agatha States
The German Harmonic
The Pacific Musical Society and
Mrs. Jenny Feret,
Besides many others, who have
kindly volunteered for the rendition of the most celebrated
Choral Music."

SMALLER CHORAL GROUPS

In addition to the choral societies treated at some length in the foregoing pages there were numerous others, of a more minor nature, active during the years of 1851 to 1865 which must be accorded brief mention.

The Euterpeans were a quartet composed of Messers Willis, Elliott, Haley and Russell. They appeared in a number of combination concerts during 1862 and '63. One example of their activity in the musical picture of San Francisco is quoted from the Daily Alta California of December 31, 1862:

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> "The Festival to the inmates of the Protestant Orphan Asylum at Platt's Hall, last evening, despite the inclemency of the weather, was well attended. Mrs. States never was in better voice, and her efforts met with universal commendation. Miss Parker sang exquisitely; Mr. J. C. Brown's flute solo was an admirable effort, and the quartettes of the Euterpeans were warmly applauded. Prof. Scott lent great aid to the whole entertainment, which closed with singing by children, who were in attendance. It was a perfect success."

The Zetus Quartette Club was composed of Messers W. Elliott, C. L. Farrington, Charles Webbe Howard and George . Scudder. The Zetus Quartette evidently had a life of but two years -- between 1858 and 1860 -- as no newspaper notices of them appear after the latter date. The review of one program (Daily Evening Bulletin, January 14, 1860) in which they appeared gives an insight into the society of the day:

"Certainly the fashionable affair of the season" ***** was the grand concert given last night in Musical Hall by the City Guard. Every corner of the hall was crowded. There was an unusually large attendande of ladies, gaily dressed in full evening costume. The arramgements on this occasion were conducted in fine style. The members of the Guard-all young, handsome, polite fellows, dressed in ball-room fashion, "to kill", every soul with a glossier garotte collar than another acted as ushers to the visitors, while the best looking among them gallantly led the lady singers of the evening on to the platform and received them again at the close of the performance.

"The concert passed off successfully. One objection, perhaps, was the superabundance of piano. Eight hands, wielded by masters on two grand pianofortes will make a thundering noise. The overture to William Tell, however, was beautifully executed; and so, also, was a piece played by Mr. Evans, alone. Mme. Biscaccianti and Mme. Feret in their various songs were warmly received, and each sang some new pieces in answer to encores."

Several items concerning other small singing groups are found in the pages of the San Francisco Bulletin on January 4th and August 9, 1859, respectively:

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"The Tri-Mountain Vocalists gave a concert at Musical Hall last evening, their first appearance. Owing to attractions elsewhere they had a rather slim house. Many of their songs are entirely new to this community."

"The German Chorus, which has been singing with the New Orleans Opera Troupe, will have a benefit this evening, on which occasion The Daughter of the Regiment and a Musical Olio will be given."

Many singing societies were organized during this period, gave a few concerts, and suddenly disappeared. It may be, however, that some groups continued to sing for their

own gratification long after printed notice of their work had ceased. [illegible] publicity attended their formation; nothing is found concerning their dissolution. We can only guess at the fate of these many societies. An extreme illustration of this is found in the case of the San Francisco Choral Society. The following item in the Daily Alta of April 16, 1864 is the only notation found concerning this society:

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> "We understand that we have at last a chance of having choral music finely performed as a permanent thing in San Francisco. Since the days of the Old Harmonic Society, we have all felt this great want which none of the various associations have met. Now, however, the different church choirs of this city have taken the matter in hand, and the result is that, last evening, the San Francisco Choral Society was organized, with all the principal musical people in the city interested. Mr. Herold is to be conductor, and the first rehearsal will soon take place, with a chorus that our city may well feel proud of. The society will rehearse oratorios and other chord music of the best class and will leave it to the judgment of the public as to whether we can not rival Eastern cities in this respect as in others."

NATIONAL SINGING SOCIETIES

Of the peculiarly nationalistic singing societies, other than the German, there is almost no data available in the records of the years between 1849 and 1865. Doubtlessly the Spaniards, Mexicans, Scandinavians, and all the various national minority groups had some sort of singing society which rejoiced in singing the folk songs of their fatherland.

This assumption has some basis of fact in the light of the few and extremely brief notations which have been found

in the pages of the newspapers of the day. The Garibaldian, an Italian singing society, is mentioned in a program found in the special files of the De Young Museum. This was the program of a benefit concert for the Second Congregational Church at Platt's Hall on February 13, 1863. The Garibaldian Singing Society shared the program with the Handel and Haydn, The Euterpean, the Twelve, and a number of famous solo artists.

No further word concerning the Garibaldian Singing Society has been found.

The French eivdently had a choral group as early as 1854. The Golden Era of September 10, 1854, states that "the French Choristers helped out at the Promenade Concerts on September 3 and 10th." The center of musical activity among the French was, beyond doubt, the French Catholic Church, Notre Dame des Victoires, which had a very fine church choir.

Perhaps the Swiss had an organized singing club as early as 1855. In the San Francisco Daily Herald of October 1, 1855, is an article describing a concert of the Germania Philharmonic Society in which this sentence occurs: "Some Swiss melodies and glees were sung by a quartette, dressed in the national costume of the Tyrol, and judging from the vehement applause rendered by the audience we should judge that their chansons were fully appreciated."

The foregoing three minute notations are the only references found concerning nationalistic singing groups other than German. It is safe to assume that the national minority

groups had singing societies," but they obviously were so small and strictly localized that word of their activities did not find space in the newspapers of that early day. It was not until a much later date that the minority groups felt the need of preserving their inheritance of national folk-song before it was forgotten by the children's children and had disappeared in the melting pot that was America.

(End of Chapter I)
(1849-1865)

MUSIC FESTIVALS

The period between 1865 and 1880 was marked by five great festivals of music. Three of these celebrated events of the day; the arrival of President Ulysses S. Grant in 1879; the German Festival in aid of their countrymen during the Franco-Prussian War of 1870 and the Centennial Fourth of July Celebration in 1876. Two of these music festivals were in celebration of nothing else but music for its own sake, for no particular reason save that capable leaders presented themselves at a propitious time.

The two music festivals for music -- Mme. Camilla Urso's in 1870 and Carl Zerrahn's in 1878 -- are a very interesting reflection of the national psychology of the time. America was growing rapidly in both wealth and population. Immigration spilled on our shores in ever increasing numbers, more than replacing the million of men killed in the Civil War of only a few years before. The ante bellum reconstruction boom was going full blast, touching even the South; the railroads were spanning the continent by leaps and bounds. Gould, Harriman, Fiske and Vanderbilt played chess with their railroads, and the New York Stock Market rose in a dizzy crescendo, setting the stage for the Grant administration scandals, Black Friday and the financial holocaust of 1873.

But until then America was big and strong and rich. America would show them! Everything had to be big, colossal.

On the stage the "spectacle drama" held sway; success was measured in terms of lavishness of scenery and cost of production. Everything had to be a big show. Even music.

MERCANTILE LIBRARY MUSIC FESTIVAL

When Mme. Camilla Urso arrived in San Francisco late in 1869 and learned that the Mercantile Library was in need of funds, she grasped the propitious moment in which to promote a super-colossal festival of music. She was a charming person possessed of fame as a violinist, a sense of showmanship, and executive ability. Her projected benefit concert in aid of the Mercantile Library soon grew to include every musician, singer and school child in the city.

The Mercantile Library, organized in 1853 with 2,500 volumes, had built a fine new building to house its 28,000 volumes, and now needed funds badly due to unexpected costs. The festival took place at the Mechanic's Pavilion, erected in 1868 on Union Square, which seated 18,000 persons all told, with 12,000 in the promenade section and 3,000 on the stage. It was the largest building on the Pacific Coast at that time.

This Jubilee Week, linked to Washington's Birthday, was held on the afternoons of February 22, 23, 24 and 25. The Chorus of 1,200 chiefly local, included contingemts from Oakland, Sacramento, Stockton, Marysville, Vallejo, Napa, Petaluma, Placerville, Redwood, Gilroy, San Jose, and other California towns, thus making it a state wide affair.

Even Virginia City, Nevada, was represented. Sacramento alone sent 100 musicians. Other features included a grand orchestra of 150 musicians under the direction of Mr. Rudolph Herold Herold; a military band of 350 instruments; a chorus of 2,000 children; an organ built for the occasion by Joseph Mayer which was 16 feet high and 8 wide, with 20 sub-bass pipes of 32 feet tone; a big bass drum 8 feet in diameter and four feet long; electrically controlled artillery, bells; and 50 anvils beat by 100 firemen.

There was a general suspension of business; the city dressed with flags and banners was in a holiday mood, and enthusiasm reigned. From the many columns of publicity in the San Francisco Evening Bulletin of February 22, 1870,

> "No musical effort on so grand a scale has ever been made in America, except the marvelous experiment made with so much success in Boston last year. Only a generous enthusiasm could have carried the San Francisco Festival to the point it has reached, in the face of the practical difficulties and discouragements it met. But there was one thing to assist Madame Urso. Our population, thin as it is, contains an unusually large proportion of persons who love and practice music, for it is largely composed of the inhabitants of Eastern and Eastern capitals, where music is most cultivated. Opera has been better patronized in this city than in New York, considering the difference in wealth and population; a really good concert rarely fails to draw a large audience; numerous excellent musical societies are maintained; the churches all have the best musical talent, and music is taught as a branch in the common schools. To accomodate the throng who intended visiting the city during the Festival, either as participants or spectators, the various railroad, steamboat, and stage lines

have reduced their charges greatly, in many instances granting free passes. A kindly furor set in, and much gratuitous aid was given in many quarters. It is a fine thing for a people to be stirred by such an enthusiasm, the motive of which is altogether unselfish. All the ablest performers in the city participate, and every kind of instrument will be represented. There are 36 violins alone, with 10 violas, 5 violoncellos, and 5 bass viols. Louis Schmidt leads the violins, Schlotte the horns, Koppitz the flutes and piccolos, Kendall the clarionets, and other equally talented players the other important instruments. Rudolph Herold is the general conductor; G. A. Scott presides at the piano and organ. At sunrise National salutes were fired, and the stars and stripes displayed on the shipping on all the public buildings, the hotels and thousands of private residences. The schools, the banks, public offices, and nearly all places of business were closed. The bright morning promised a fair day, and by 9 o'clock, A. M. the streets were thronged with people, men, women and children in holiday attire."

"February 23: The audience glanced at the programme, and all were on the qui vive for the famous 'Anvil Chorus', from Il Trovatore. The drummers beat a quickstep, and the Firemen, with their dashing red overshirts marched upon the rostrum from either side, the rows filling past each other to the stations at the anvils. In a few moments, the applause which greeted their entrance subsided, and the chorus was commenced. The effect was grand and the audience seemed wild with applause. The audience persisted in their demonstrative applause, and nothing but a repitition of the piece would satisfy them. The Tannhauser March was next given by the Military Band. Then came our National Melody, The Star Spangled Banner, by the full chorus, the German societies, grand orchestra, Military Band, artillery, etc., in a stule never heard on this coast before, The Pavilion now presented a beautiful spectacle, with countless handkerchiefs fluttering in the air, most every person present rising."

"February 24: But, after all, the singing of the choruses, with the accompaniment of such

a grand orchestra, was the purest musical treat****** of the day. All could hear that, and all enjoyed it. The first chorus, 'Glory Be to God on High!' from Mozart's Telfth Mass, was harmed in its effect by the noise of the moving thousands on the floor; but the 'Sleeper's Awake,' from Mendelssohn's St. Paul, and the noble 'Prayer', from Moses in Egypt, were given with a full strong tone and richness of harmony that charmed every ear. 'The Heavens are Telling,' from Haydn's Creation, was impressive. Of all the choral efforts, the 'Hallelujah Chorus,' from Handel's Messiah, which was given with magnificent volume and emphasis, excited the most fervent emotion. Camilla Urso played one ****** solo during the entire three days' programme, She chose for her only appearance as a performer, a Concerto by Beethoven."

First Day -- Tuesday, Feb. 22, 1870: Celebration***** of the anniversary of the birth of Washington.

Popular and Military Programme

Part First

1. Jubilee Overture.....Weber
   Grand Military Band.
2. National Anthem America
   Grand Chorus of 1200 singers, organ, orchestra, Military Band and Artillery.
3. A Tour Around the World -- Pot Pourri
   Introducing National melodies from all countries.....
   Grand Military Band.
4. Chorus for Male Voices
   Prayer of the Earth.....Zoelner
   By all the German Societies of California.
5. Chorus from Moses in Egypt
   Night Shades no Longer.....Rossini
   Grand Chorus of 1200.

Part Second

6. Overture Fra Diavolo.....Auber
   Grand Military Band, all the drum corps of the City militia assisting.
7. Hunters Chorus from Euryanthe.....Weber.
   Sung by the German Societies
   Horn obligato played by 20 instrumentalists.

8. The Anvil Chorus from Il Travatore.....Verdi
   Full chorus of 1200, organ, grand orchestra, full ilitary Band, drum corps of the City Bells, and Cannon to be fired from the stand of the leader by use of electricity.
9. Tannhauser March.....Wagner
   Grand Military Band.
10. National Melody.....Star Spangled Banner.
    By full chorus of 1200; the German Societies Grand Orchestra, Grand Military Band, Corps of drummers, artillery fire bells, etc.

(Second Day) -- Wed. Feb. 23rd.

Semi-classical Programme
First appearance of Camilla Urso
at the Festival.

Part First

1. Overture, Ali Baba Cherubini
   Grand Orchestra of 150
2. Glory be to God on High, from 12th Mass.. Mozart
   Oratorio Chorus of 1200 voices.
3. Symphony in C (Andante & Allegro)
   Grand Orchestra of 150.
4. a. Sleepers Awake, Chorus from St. Paul.....Mendelssohn
   b. Prayer, from Moses in Egypt..Rossini
5. Grand Concerto for Violin.....Beethoven
   Orchestra accompaniment, Camilla Urso.

Part Second

6. Chorus, The Heavens are Telling
   Creation.....Haydn
   Oratorio Chorus of 1200 voices
7. Overture of Freitschutz .....Weber
   Grand Military B and
8. Hallelujah Chorus (Mesiah).....Handel
   Oratorio Chorus of 1200 voices
9. The Anvil Chorus from Il Trovatore.....Verdi
   Performed with the same grand effects as the preceding day.

(Third Day) -- Thurs. Feb. 24th

Juveniles' Concert

Under the management of Prof. J. Knowlton

2000 children of the Public Schools

Grand Orchestra & Military Band

Leader.....Prof. W. Elliott

Part First

1. Overture, William Tell.....Rossini
   Grand Orchestra
2. National Anthem...America
   Sung in unison by all the children.
3. Come Boys, Be Merry
   Sung by boys alone.
4. Where the Warbling Waters Flow
   Sung by girls alone.
5. Full and Harmonious
   Sung by full chorus
6. Home Sweet Home
   First verse.... (girls alone)
   Second verse... (boys alone)
   Third verse.... (full chorus)

Part Second

Calisthenics

Led by young ladies of the Normal School.

Part Third

1. Coronation March, from the Prophet... Meyerbeer
   Full Military and Reed Band.
2. The Mocking Bird
   Alternate chorus, with whistling responses, original arrangement for the Festival
3. Tell Me Where Do Fairies Dwell
   Girls alone
4. Let the Smiles of Youth Appear
   Full chorus
5. Come, Cheerful Companions
   Boys alone
6. The Star Spangled Banner
   Full chorus, orchestra, and Military Band.

General Conductor.....Mr. R. Herold

Organist.....Prof. Gustav Scott

- Admission -

Season Tickets, entitling the holder to one numbered seat for all three concerts.....$5.00
Single ticket with seat.....$2.00
Promenade tacket (no seat)..$1.00

For sale at the Occidental Hotel on and after Monday, Feb. 14th, from 9:00 A.M. until 6:00 P.M.

Performance to begin at 2½ o'clock each day. Doors open at 1 o'clock.

San Francisco so enjoyed the festival that it was prolonged to the fourth day when many of the best and most spectacular selections were repeated. But the populace was not yet ready to allow the furore to subside; lavish last minute preparations were made and a complimentary grand ball was given that night at the Palace Hotel in honor of Madam Camilla Urso.

Before the last reverberations of the cannon and the anvils were stilled, the San Francisco Evening Bulletin of February 24, ventured the following critique:

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"The merely spectacular effects we have sketched would repay a visit to the Pavillion; but the concert itself is really enjoyable. Many have said they went to hear noise and remained to enjoy music; and this remark expressed the best success of the Festival. In some places the musical effect can not be judged, but as a rule it is easily estimated, and must be called admirable. The first feeling is rather one of surprise that there is not a stunning noise."

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"February 26: We are justified in gleefully exulting over the result of the affair under the circumstances. Over 60,000 persons, including those who listered outside, were brought together during five consecutive days, to enjoy themselves, and they did. We learn from the management that the gross receipts, up to this morning, amounted to $42,000."

Such esprit-de-corps is found in but few cities. San Francisco loves a parade, a big show, noise and celebration. The fiesta spirit has persisted since the days of the Spanish rancheros. San Francisco is still a young city and loves to show its strength in youthful exuberance.

The city had so much fun at its first great music festival that eight years later it must have another. San Francisco's second music festival was in many respects more imposing than the first. The list of soloist celebrities was longer and more famous, there were more singers in the choruses, and out-of-town contingents came from a wider area.

The executive committee of the affair consisted of Messers. A. M. Benham, Wendal Easton, S. D. Mayer, and J. C. Dohrmann. The general conductor was Carl Zerrahn, for twenty-five years director of the Handel and Haydn Society of Boston, one of the oldest and most celebrated musical groups in America. Preliminary rehearsals were conducted by Messers. Gee, Jackson and Herold of this city, and Mr. Morgan of Oakland.

Never before had so many voices been gathered together in the state. The chorus of nearly 2,000 was made up of the existing choral societies of San Francisco and Oakland, supplemented by groups from all the nearby cities and towns and by contingents from Eureka, Placerville, Chico, Salinas, Diamond Springs, Santa Barbara, Los Angeles, San Diego, and almost a hundred that came all the way from Oregon.

Among the leading artists were several who had sung in the great Cincinnati and Boston festivals. The celebrity list included Carl Zerrahn, conductor, Miss Abbie Clarke, contralto, Mr. W. H. Fessenden, tenor, and Mr. Myron W. Whitney, the greatest living basso, all of of Boston; Mrs. Helen Ames Billings, the celebrated oratorio soprano of St. Louis, and Miss Ames Dresdil.

This May Festival of 1878 was held in the Mechanic's Pavillion on the afternoons of May 28, 29, 30. The programs were of the popular festival type and included such numbers as Mendelssohn's Farewell to the Forest and Sleepers, Awake; Nicolai's Festival Overture and the chorus A Strong Castile is our Land; Spirit Immortal from Verdi's Attila; Triumphal March from Costa's Damascus; Haydn's The Heavens are Telling; the Hallelujah Chorus from Handel's Messiah; and Verdi's Anvil Chorus.

After three months of preparation the festival was given and was accorded a great success by all save the"Town Crier," a columnist for the San Francisco News Letter and California Advertiser. The critic and the Town Crier respectively, both writing in this paper on the same date, June 1, have two very different points of view:

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> "After much preparation and considerable enterprise our first grand musical Festival has been piloted through three days of existence with eclat and financial success. We feel bound to congratulate the management upon the wonderful success that attended their efforts. One of the principal drawbacks, nay the particular

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weak point in the whole affair, was the barn-like character of the Mechanic's Pavilion, an edifice more fit to hold a wild beasts' show than a musical festival, both on account of its size and its non-acoustic properties. And now we come to the chorus which really formed, with the bass drum, artillery, and anvils, the chief attraction to that most lucragive of customers, the public. The chorus did well, and when we say that we can say no more. It must be remembered that to obtain the requisite number the various conductors were not able to pick and choose. Thus, although some 1,400 chorus singers occupied the seats, not more than 500 could be counted as serviceable. Their best performance was Mendelssohn's 'Farewell to the Forest' sung without accompaniment. This was well sung, as was Costa's 'Damascus Chorus' from Naamam. But on the other hand 'The Anvil Chorus,' Morgan's erratic 'Waken,' the choral accompaniment to Thayer's 'Immanuel' and Mendelssohn's 'Sleeper, Awake' showed signs of a refractory element within their midst which must be removed before we can wish to approach anything like perfection. At future Festivals there will be no doubt ample improvement for Mr. Zerrahn says he has never met with such excellent material outside of Boston.

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"The Grand Musical Festival of the Pacific Slope of 1878 will long be remembered by the numbers connected with it with sincere pleasure and it now remains for the leaders of our musical element to see that the interest aroused is not allowed to abate, but is renewed at such regular intervals as may be deemed advisable and remunerative."

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"The hour for the singing to begin being 2 o'clock; those wishing to be thought fashionable came at half past. Result, whole audience arrives behind time and everybody much disgusted at failure of the experiment. Bugbee gets even though by making them wait another half hour. Everyone gets into the wrong seats. Young lady from Oakland wants to know how it is all singers manage to rise at the same moment. Bold bad man in next bench explains that in the seat of each singer's chair is a needle which at the proper moment is jabbed up by an electric battery touched off by the conductor.

Bugbee wakes up the blacksmiths for the 'Anvil Chorus' and rushes out to put the caps on the guns. Scientific gentleman wants to know why they don't produce the phonograph. Usher says, 'General McComb shouted some military orders into it which frightened the machine and made it sick.' Anvil Chorus begins. Blacksmith winks at yellow haired girl in the chorus and hits his finger. Everybody laughs and says they're glad they came. Cannon go off. Deaf man wakes up and says, 'Come in'. Big fellow pounding big drum with boxing gloves at the end of a pole; busts in the sheepskin, and then falls inside; great sensation. Drum rolls down platform, smashes bass viol and knocks over six rows of first violins, carries Zerrahn over-board into the audience, Bugbee much excited and kills a fiddler. News Letter Critic goes out for a drink.

"The great May Festival has come and gone, leaving us to ponder over the incontrovertible fact that the only artiste of them all who will really live in the memory of this community is the man who hammered the big drum. Such is fame."

But perhaps the Town Crier is being a bit facetious. To continue in this vein, however, allow us to include two representative verses (out of twelve such) and the chorus finale of a song entitled The Zerrahn Lament which was actually sung by the ladies of the chorus in the afternoon session of May 28. We quote the Argonaut of June 8, 1878:

We have missed you, Yes, we've missed you,
Carl Zerrahn,
If we'd dared, we would have kissed you,
you dear man;
But you've gone, perhaps forever,
And we never, never, never,
May see your dear countenance again,
Carl Zerrahn.
You have gone, perhaps forever, Carl Zerrahn;
We may never, Ah! no, never meet again.
"Sit still, our hearts, sit still,"
For grief must have its fill,

And our hearts in torrents spill --
now you're gone, Carl Zerrahn.

Chorus and Finale:
Oh, Zerrahn, dear Zerrahn, Carl Zerrahn,
We'll meet you up in heaven,
If we can,
When this sad life is done,
And we're "loafin' 'round the throne,"
You shall lead our angel chorus,
Carl Zerrahn.

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So well received was this festival that, like the first, popular demand insisted upon an encore. "This music-mad city," as the Argonaut calls it, applauded its big music show to its third encore on three successive days. William Arms Fisher, author of Music Festivals in the United States, page 20, tells about the last echoes of this affair:

> "So great was the enthusiasm that the festival was extended. On Saturday afternoon of June 1st, a concert of 3,000 children from the Public Schools was given. On Sunday afternoon, June 2d, Mendelssohn's Elijah was performed and repeated Monday evening, June 3rd. As California's second big musical conclave it made a great stir and quickened interest in choral music and music in general. To thousands who attended it was an initial, and therefore unforgettable, experience in listening to and being stirred by a great massed chorus supported by a massive orchestra under the direction of a great choral conductor."

CENTENNIAL IN 1876

The Fourth of July Centennial in 1876 was made the occasion of a great military parade, much oratory, and a great concert at the Mechanic's Pavilion. Three hundred thousand spectators lined the four miles of march of the

military and civic parade headed by General Winn. On the following day, July 5th, a Centennial Anniversary Monster Concert, together with various patriotic exercises, took place at the Pavilion. The Maennerchor, Handel and Haydn, Harmonie, Eintracht, and the Amphion Singing Societies, together with children from the public schools, joined in singing in a grand chorus of patriotic songs, accompanied by a medley of military bands.

GENERAL GRANT'S SERENADE

General Grant, who a rived in San Francisco September 23, 1879, after a tour of the world, was accorded a great and enthusiastic welcome. His reception included a visit to the California Theatre, where the orchestra played "Hail to The Chief," and upon his return to the Palace Hotel, he was serenaded by the German citizens of San Francisco. A representation from the Turnverein, Maennerchor, Teutonia, Valhalla, San Francisco Liedertafel, Eintracht, Eureka Turnverein, and Germania Club Societies took part in the vocal exercises. Amelia Ransome Neville in her book, The Fantastic City, page 179, describes the occasion thus:

> "When in 1879, General Grant came across the Pacific from Japan on his tour of the world, he was welcomed back to America in the court of the Palace, where galleries were hung with flags and garlands. Stationed in them were five hundred choristers who sang an ode of welcome with Madame Fabri to lead them. Their voices filled the court to its high roof. Far below stood General Grant, surrounded by dignitaries, looking up toward the music." ******

In addition to the music festivals sketched in the foregoing pages there were a number of minor ones between the years 1865-1880. The Germans, of course, continued with their May Day Festivals at which there was much music, both choral and instrumental. These, however, had become nationalist celebrations limited to the German people where formerly they were of a more city-wide and civic nature. There was one special event during these years, this was the Ladies German Sanitary Fund Concerts of September 8, 9, 10, 1870, the purpose of which was to raise funds in aid of the Germans wounded during the Franco-Prussian War of 1870. All the German Choral Groups in the city combined in singing the choruses of their patriotic airs and folk songs. The war song "Of The Rhine and the Fatherland," was sung by a chorus of three hundred vocalists.

LORING CLUB

The Loring Club is the oldest and perhaps the most important choral singing society on the Pacific Coast. It has been a vital institution since its organization in 1876 during the Centennial of the United States as a club devoted to the mutual enjoyment of the best in male chorus literature. The contribution of the Loring Club to San Francisco's musical life can hardly be estimated. From its very beginning it has set a standard of chorus singing that is a model for all other male chorus clubs. It has given the city the opportunity of hearing artists of local and national fame who never could

have been presented otherwise. It has given many of the greatest selections and programs ever written for male voices and orchestras; many were compositions impossible to any group lacking so high a degree of perfection.

The Loring Club occupies a unique spot in the musical history of San Francisco. The very fact that a singing society of any kind has existed for sixty-one years and continuously maintained a national reputation for meritorious artistry, is in itself truly remarkable. Ranking with the finest male choruses in America, its fame is so great that famous American composers have written and dedicated original works to the club.

In the year 1876, Mr. David W. Loring, a member of an old Boston family, arrived in San Francisco to engage in business. He was one of the founders of those celebrated male voice clubs of Boston, the Apollo Club and the Chickering Club. Shortly after his arrival, Mr. Loring, in conjunction with a few kindred musical spirits, arranged to meet more or less formally for the enjoyment and practice of male voice music. In recognition of his skill his name was used to designate the new society. In an interview by J. M. Scankand, published in the Overland Monthly of August, 1904, page 107, Mr. Loring tells about the beginnings of his club:

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> "When the Loring Club was organized there were very few musical clubs of any kind in San Francisco, and many predicted that it would not last long, the prediction being based mainly on the fact that the majority of the social and

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musical societies had flourished for a brief period and ceased to continue. Some said that nothing ever lasted long in San Francisco, but gave no reason for the conclusion that a strictly musical club would not last in an atmosphere so conductive to the cultivation of both instrumental and vocal music, especially the latter. This was in 1876, and from that point the Loring Club grew very quickly in numerical strength and popularity.

"At first we studied music principally unaccompanied, but as we developed, while continuing our appreciation for the smaller compositions, we included in our programs some of the greatest ever written for male voices and orchestra. The public rehearsal which we gave in March of 1877 was really with the view of testing the popular feeling towards such an organization. I well remember how large and enthusiastic the audience was, many of those present being musicians of ability. Our program was received with such warm expressions of approval, and our success so gratifying, that we determined to continue our work with the aim of ranking among the best of the male voice clubs in the United States and consequently in the world."

The first concerts were called rehearsals, but for a short time only. These first concerts were society events; engraved invitations were sent out to the socially elect of San Francisco, and the club's concerts remained a social as well as musical event until 1906, after which date the social side of the club was not so much stressed as in former years. A criticism of one of the first concerts appeared in the San Francisco Evening Bulletin of September 28, 1878, as follows:

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"There was a gathering of aristocratic clans in Platt's Hall last Wednesday night when the Loring Club gave the first concert of the season. Full dress was 'de reguer,' only a few brokers' clerks and thin elderly gentlemen who have always been burrs on the hem of fashion being permitted within without the white necktie

and swallow tail. The concert was reckoned artistically good. Mrs. Tippett was soloist."

From the very beginning the programs have followed a regular pattern; they were printed in book form, the words of every song being given. The first public appearance of the club was made in the old Mercantile Library Hall, on March 5, 1877, in what was announced as a "public rehearsal," The following program was given:

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1. Festgesang, Hymn of Praise....Mendelssohn
2. I long for Thee.....Bartlett
3. In May Time.....Billister
4. Ave Maria.....Abt
5. Always Thine.....Siefert
6. Spring Again Rejoices.....Duerrner

Intermission

7. Trooper's Song.....Gade
8. Soldier's Farewell.....Kinkel
9. Miller's Song.....Zoellner
10. Rhine Wine Song.....Zoellner
11. Sparrow's Twitter.....Otto
12. Loyal Song.....Kucken

The Sherman-Hyde Musical Review of April said of this concert:

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"The Loring Club, a singing society of gentlemen, ...was greeted by a select and appreciative audience. The active members of the club are limited to sixty-five, and the associate members to two hundred. They receive musical instruction weekly from Prof. D. W. Loring, and their repertoire included mainly German songs and ballads. These choruses were sung with spirit, and some of them with superior expression, and were very favorably received by the audience, who encored several of the numbers. The society, evidently well trained, promises to attain still greater results in the future. Following are the officers of the club: President, F. F. Lower; Vice President, Oliver Eldridge; Secretary, C. P. Low; Treasurer, A. F. McDavis; Librarian, P. Loring."

The Loring Club gave a concert December 9, 1880, which "filled the B'nai Brith Hall to overflowing both in numbers and appreciation," according to the Argonaut. "King Witlaf's Drinking-Horn" was the major part of the program, followed by several shorter numbers which included Brambach's "Night on the Ocean," and "Love and Wine," Mendelssohn's well known part song, both effectively given. The Loring Club was not particularly prolific in the number of concerts they gave, preferring to excel in quality rather than giving whole concert series. Much of their fame and the bulk of their programs come at a later date. The Loring Club will be treated with greater length in the subsequent chapter.

HANDEL AND HAYDN SOCIETY

During its first period from September 9, 1861, until sometime in 1864 when it ceased to function as a musical organization, the Handel and Haydn Society occupied a place of utmost importance in the musical circles of San Francisco. It was the only singing society to produce Oratorio in a competent and grand manner.[o] In these three years it gave six concerts with three different oratorios, all of which were most successful.

Why the Handel and Haydn Society went into a decline for two years has not been learned. On July 23, 1866, however, this society was reorganized and continued its superlative work in the field or oratorio music. Mr. J.M. Shafter was elected president and Gustave A. Scott musical

director. This time all of the singers of San Francisco who might wish to join were invited to attend the first meeting at the Lincoln School House at which time books of the Messiah and Hymn of Praise were distributed.

Almost two more elapsed, however, before any word concerning the progress of t is society is to be found in the newspapers of the period.

McCabe's Journal, a statistical diary of events in San Francisco's earlier days, lists a sacred and secular concert at the Howard Presbyterian Church on November 14, 1867. In the February 4th issue of 1868 the following item is found in the pages of the Daily Alta California:

> "This society is progressing finely in its rehearsals of the different oratorios, especially that of Messiah which they expect to present shortly as a public entertainment. The new officers are taking hold with a will. On last Tuesday evening about one hundred members were present, and quite a number of additional names were added to the roll of members. The musical public are cordially invited to attend and participate in their rehearsals." ******

Two concerts were the only offerings of the Handel and Haydn Society during the year 1868. These were given at Dr. Scudder's Church (Howard Presbyterian Church) on April 28 and 30th. This church was exceptionally active in a musical way. Gustave A. Scott, organist at the church, directed and played for the Handel and Haydn, and in 1870 formed the Howard Choral Union from among the membership of the church. The critics of the Daily Critic and the Daily Alta California,

both of April 29, 1868, do not quite agree on all particulars concerning the first of these two appearances of the society.

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"The concert of these amateurs drew together a large and fashionable audience at Dr. Scudder's church last evening. The musical selections for the occasion showed a great deal of taste, and were capitally rendered. Mrs. Marriner was in better voice than we ever heard from this lady. 'Hymn of Praise' was the oratorio. Altogether, the concert was one of the best musical treats we have heard for a long time."

"The concert given by this society was not as well attended as was expected. The programme included Mendelssohn's 'Hymn of Praise' and selections from Handel's 'Messiah.' The solos were rendered by Mrs. Marriner, Mrs. Cameron, Mrs. Gould, Signor Morley, and Mr. Wunderlich in in the usual good style of these artists. The chorus, numbering about one hundred, was excellent. Prof. Scott presides at the organ, and Prof. Thorpe wields the baton as conductor."

Daily Alta California, May 1, 1868:

"The Handel and Haydn Society gave the second of the two concerts advertised last night, in Dr. Scudder's Church, and the manner in which the difficult music comprised in the programme was executed, reflected great credit on the Society. The 'Hymn of Praise' was rendered with due attention to the sentiment of the composition, each of the soloists performing their several roles in an artistic and careful way. The duet between Mrs. Marriner and Mrs. Cameron 'I waited for the Lord,' and also the duet between Mrs. Marriner and Mr. Morley, 'My Song Shall Be Always Thy Mercy,' were especially meritorious. 'He was Despised,' as sung with much feeling by Mrs. Gould, was one of the gems of the evening. Prof. Scott presided at the organ with is usual ability, and the baton was wielded with precision by Prof. Thorpe."

Almost two years again elapsed before before the Handel and Haydn Society was prepared to give another concert. Rossini's "Stabat Mater," the first oratorio to

be presented in San Francisco, having been heard as early as 1852 when Madam Eliza Biscaccianti sang it at a benefit for the Grace Church, was the main feature of this concert. After being twice postponed, the "Stabat Mater" was given August 18, 1870, at Dr. Scudder's Howard Presbyterian Church, "and since its object is to aid so worthy an institution as the Young Men's Christian Association we hope to see the church filled to capacity." The complete program was printed in the Daily Alta California of August 18th:

PROGRAMME - Part I

1. Gloria from "Mozart's" 12th Mass.....Chorus
2. Tenor Song "Judith"..... Mr. Hoffman
3. Song, "What does Little Birdie Say".....Poole
   Mrs. Marriner
4. Tenor Solo, "Lonely I wander".....Donizetti
   Mrs. S. D. Mayer
5. Song, "Cherry Pipe".....
   Mrs. Hamilton
6. Bass Solo, "King Death".....
   Mr. W. C. Campbell
7. Christmas Song, Solo and quartette.....Adam
   Mr. S. D. Mayer

PART II

Rossini's "Stabet Mater".....

In November of that same year a "grand public rehearsal" was given at the Young Men's Christian Association Hall, according to McCabe's Journal, and a benefit concert was given this organization on September 29, 1871. In the

following year the Handel and Haydn Society gave what was, up to that time, its most ambitious program; "Elijah," with 150 voices in the chorus, 40 musicians in the orchestra pit, and such well known names as Mrs. Harriner, Mrs. Haydon, Mrs. Cameron, Mrs. Evans, Mrs. Pierce, Mrs. Clarke, Messrs. C. Makin, D. Mayer, Walter Campbell, Joseph Maguire as soloists, together with the Amphion Quartet Club, and all under the direction of a new conductor, Mr. George T. Evans, was heard at Platt's Hall on March 22, 1872. The Daily Morning Call of the following day was not particularly impressed by this rendition of "Elijah:"

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> "Only the first part of Elijah would be rendered owing to its great length. Of the rendition of the Oratorio much may be said in praise, yet ample room be left for censure. For a first presentation by a Society that has but a limited number of good voices to draw from for its chorus it was a good one, notwithstanding some few unfortunate muddles which neither director nor orchestra could control.....Oratorios are out of fashion, more by reason of the difficulty of producing them in proper manner than from any lack of appreciation on the part of the musical public."

The new director of the Handel and Haydn Society, George T. Evans, evidently achieved a great deal with this group in the six months of his leadership prior to a second pair of concerts on September 29 and 30, 1872. The critic of the Daily Morning Call, in the September 21 issue, did not find "ample room for censure" in the rendition of "The Creation" as he had with 'Elijah:"

"A brilliant audience listened last night to the

grand concert of the Handel and Haydn Society. Haydn's master piece "The Creation" was performed by members of the society and a more successful performance by amateurs has not been given in San Francisco....the chorus was admirable in every respect. 'The Heavens are Telling' and 'The Lord is Great' are, comparatively speaking, simple when mentioned in the same breath with that most difficult fugue chorus commencing, "Achieved is the Glorious Work'. The latter was sung in splendid style, and throughout the chorus acquitted itself most admirably. Prof. Evans has achieved a great triumph in bringing the members to their present perfection. He has had no easy task; and those who witnessed the last concert at which "Elijah" was performed and listened to the really fine singing last evening, can not but admit he has fulfilled his duty. The next concert will be given about Christmas time, when, according to present intentions "Elijah" will be given."

From the time George T. Evans became director in 1872 the Handel and Haydn Society won for itself an increasingly important place in the annals of San Francisco's musical history. Evans relinquished his baton to John P. Morgan in February of 1875, but the excellence of the concerts continued. The years 1878 and '79 were lean ones under the direction of Samuel D. Mayer and Mr. Toepke, if we are to believe the critic of the Argonaut, although in the following year, under the leadership of Mr. Gustave Hinrichs, the well known orchestral conductor and leader of the Tivoli Theatre orchestra, the artistic quality of the Handel and Haydn Society was again on the mend.

Advertisement in the Daily Morning Call of April 18, 1873:

"A grand musical festival will be given by the Handel and Haydn Society at the Central Tabernacle, Tyler near Taylor, commencing on the

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29th day of April, and continuing three evenings during which time the Full Grand Oratorio of 'Elijah' and Mendelssohn's 'Hymn of Praise' together with selections from Beethoven's 'Engendi', 'William Tell,' 'Stabat Mater' and 'Ernani' will be given by a grand chorus of two hundred voices and an orchestra of thirty pieces with full organ accompaniment. The solos will be rendered by Mrs. Marriner, Moore and Hayden and Messrs. Mayer, Maguire, Campbell and Makon. Conductor, Prof. Geo. T. Evans...."

June 4th was the date of the only appearance of this group during the year 1874. On this occasion, the oratorio of "Samson" was given Madam Anna Bishop and Mrs. R. K. Marriner divided the soprano roles, with Messrs. Mayer, Maguire, Wilkie, Tippett, Campbell and Makin as soloists for tenor and bass. A portion of a fine review is quoted from the Sherman-Hyde Review of June 1874:

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"The Handel and Haydn Society, assisted by Madam Anna Bishop, and a large orchestra under the direction of Mr. Evans, produced the oratorio of 'Samson' on the 4th of June to a large and select audience, who, seldom having the opportunity to hear sacred music of this character, took this occasion to gratify their cultivated taste."

Three concerts followed in 1875, on January 12, April 6, and May 20. The "Allegro Con Fuoco" and Kegel's "Serenade for Orchestra;" a violin solo, "Linda," by Signor Padovani, with orchestral accompaniment; the madrigal "My Bonnie Lass She Smileth," and the oratorio of "The Seasons" with full chorus and orchestra. The Sherman-Hyde Musical Review of February, April, and June, respectively, is quoted:

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"A few more rehearsals of chorus and orchestra would have contributed to the musical success of 'The Seasons.' "

"The superior character of this concert and the great improvement made since the previous one must be very encouraging to the Society, and is a source of great satisfaction to the musical public."

"Handel and Haydn Society gave their third oratorio, 'The Creation,' at Platt's Hall on May 20, under the direction of Mr. John P. Morgan, to an over-flowing house. M'lle Ilme de Murska sang the magnificent roles of Gabriel and Eve and proved herself as incomparably grand in classical music as in her favorite operatic selections.Her notes rose clear and distinct above the chorus of one hundred and fifty voices, and her solos were models of inspiring beauty. This performance, the last of the season, was a most gratifying success in every respect."

The Handel and Haydn, assisted by the Oakland Harmonie Society, gave the "Messiah" at Platt's Hall on January 6, 1876, and repeated their performance in Oakland on the 27th of that month. On the 31st of March they gave their first monthly popular concert, called a "public rehearsal", at Dashaway Hall. "Elijah" was the oratorio rehearsed.[2] Their other concerts came in the following sequence: they sang at benefit of Mr. P. S. Gilmore; May 5, second monthly popular concert at Dashaway Hall; June 30, musical soiree at Dashaway Hall; December 27, the "Messiah" at Platt's Hall, in conjunction with the Oakland Harmonie Society.

A concert benefit tendered Camilla Urso was the principal feature of the Handel and Haydn Society during 1877. In the following year the "Creation" was revived, the date

being August 18, and the place the Metropolitan Temple.

The artistry of the Handel and Haydn Society had reached a low ebb in the year 1879 if we are to believe "W", the dramatic critic of the Argonaut, who writes in the August 2nd issue:

> "The Handel and Haydn Society has as yet announced no programme. It is understood however that Handel's 'Samson' is to be the next oratorio to be given entire. It were far better that our chorus should occupy itself with simpler compositions until it has learned to sing. I believe that Mr. Toepke, the conductor of the society feels this as strongly as I do and wish he might have his way for a time without any interference from music committees, etc....." ******

Whatever the merit of the society was at this time, they introduced two new programs during the year. The cantata of "Athalia" was given on March 31, and the oratorio of "David" was presented on August 21. On the occasion of a musical soiree at their rooms, 647 Market Street, December 26, they presented a gold and ebony baton to their new conductor, Mr. Gustave Heinrich.

MADRIGAL SOCIETIES

There were three madrigal societies all told during the years 1865-1880, and although there is a difference of time and name between each, it is perhaps safe to assume that all three were but different phases of the same group because so many of the same names appear throughout.

The first was the Madrigal Society which appeared in 1865 for several concerts. There is then a gap of two

years, after which the Motet and Madrigal Society came forth with a series of three subscription charity concerts. Nothing more is found concerning this group until the Sherman-Hyde Musical Review of April, 1878 carried a review of the Glee and Madrigal Society, "a new organization under the direction of Mr. Stephen W. Leach."

Notice of the debut of the Madrigal S ociety and of Mrs. Marriner, a favorite singer in the many churches and choral societies, is found in the Daily Alta California of March 8, 1865:

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> "The first concert of the Madrigal Society, last evening at Platt's Hall, had a tolerable success, pecuniarily, and very good success musically. The Madrigals were sung with sufficient excellence to make them entirely acceptable. The duet from the "Marriage of Figaro," by Miss Tourny and Mr. Schraubstadter, was deservedly encored. Mrs. Marriner was encored in both the "Shadow Song" and the "Song of Home." The former piece from Meyerbeer's 'Dinorah,' requires remarkable flexibility, power and sweetness of voice, and is full of difficult embellishments. The trills, echoes and chromatic scales are mingled in wonderful harmony. In executing these difficult passages, Mrs. Marriner surprised the audience, and they applauded her warmly. In the "Song of Home" she reached the high E of the cadenza in perfect clearness and ease. The song is new in parlor music, and will prove a favorite, and so will Mrs. Marriner, with the lovers of music in this city, where she has taken up her residence."

In 1867 the society had been reorganized and now called itself the Motet and Madrigal Society. Two quotations from the San Francisco News Letter, of May 25 and August 24, show a wide difference of opinion in their criticism:

"The first concert of this Society, on Tuesday****** last, was very successful. The audience was large, and the selections excellently made and rendered. Among those which seemed to be more relished, were the trio from 'Acis and Galatea; in which Mrs. Grotjean, Mr. Herberte and Mr. Leach contended for the palm of excellence;and the duett, 'When Thy Bosom Heaves A Sigh,' between Mrs. Leach and Mrs. Herberte. The fidelity and spirit of all the singers were very marked, and a more auspicious opening concert we have not enjoyed. The Motet and Madrigal Society maybe considered as established in popular favor, and their next concert will be looked for with impatience."

"This Society gave their third concert on Tuesday Evening. They will learn by experience that in order to make their concerts a decided success, they must present us with greater variety. We have a great admiration and respect for ancient sentimental ballads (in moderation) but one grows weary of listening to them for two hours at a time, be they ever so sweetly sung. We were, however, very much pleased with the rendering of 'Auld Robin Grey,' by Mrs. G. Leach. We have seldom heard that fine ballad sung with more pathos and sweetness. 'The Anchor's Weighed,' sung by Mr. Herberte, was very effective. Mr. Wunderlich was in splendid voice, and gave 'The Old Sexton' in his best style. We can not praise the Madrigals. They dragged in many parts, and were altogether wanting in ease of execution."

Eleven years later the Sherman-Hyde Musical Review of April 1878 devoted space to a critical notice of the reformed Glee and Madrigal Society:

"On the 7th of March at Mercantile Library Hall, the Glee and Madrigal Society, a new organization under the direction of Mr. Stephen W. Leach, gave an excellent concert. The club, which comprises some of our choicest local talent, rendered several part songs to universal acceptance, one of which, 'Praise of Spring' composed by Mr. Leach, received an enthusiastic encore. A series of six subscription concerts are hereafter to be given, and ******

we hope our citizens will patronize them liberally. We are glad to state that Mrs. Marriner-Campbell will appear in the future concerts." ******

THE TWELVE

The Twelve, a singing club which had had a long and artistic life, was quite active until 1875, after which date no further newspaper notices appear. The Twelve as a group, combinations of talent found among members of the Twelve, or soloists such as Reynolds Wunderlich, one of the best bassos in the city, were exceptionally popular and much sought after to donate their services in the many benefit concerts of the day.

Combination concerts were the dominant characteristic of musical programs. When Master Louis Schmidt, the young California violinist, gave his first concert at Maguire's Academy of Music on October 23, 1866, he was assisted by The Twelve and members of the Germania Society. Two of the many benefit appearances of The Twelve were tendered to Mrs. Anna Shattuck and Adelaide Phillips, both well-known singers in San Francisco.

On May 30, 1874, the best known member of The Twelve was in turn given a benefit. The program reads "Complimentary Benefit tendered to R. Wunderlich by the First Unitarian Society at the Geary Street Church. Mr. Wunderlich sang a descriptive scene, "Wind of the Winter Night" by Russell; The Twelve, under the direction of Mr. George T. Evans, sang "Maying," a part song by Muller; and the list of soloists ******

who volunteered their services included Mrs. Moore, Mrs. Marriner, Mrs. Haydon, and Messers. M. A. Anderson, L. J. Lewis, S. D. Mayer, Senor M. Y. Ferrer, a popular guitarist, and the chorus of the Unitarian Church.

A peculiar custom of the time was to serenade a visiting celebrity as a token of welcome and esteem. The Daily Alta of June 24, 1868, describes one such serenade:

> "The expected arrival of Madame Parepa-Rosa has created a considerable excitement among the musicians and the music-loving public; when it was known that the steamer was telegraphed, arrangments were made for a double serenade at the Occidental Hotel last night. 'The Twelve' (increased to twenty-two voices) made their appearance at half-past eleven, and first sang 'Welcome to Parepa-Rosa,' composed by Professor George T. Evans;.....Madame Rosa appeared at her window and testified her delight by clapping her hands, and inviting the vocalists to her room.....After 'The Twelve' had been entertained, the members of the musical Fund Society (nearly one hundred) under the leadership of Joseph L. Schmidtz, came on the ground and played.....The double serenade was a graceful tribute to a celebrated artist who stands at the head of her profession, and who has honored San Francisco with a visit."

SAPPHO SINGING SOCIETY

Another choral group which had a flourishing but short-lived existence was the Sappho Singing Society. During the years 1873-77 the Sapphos were active in a minor way. This society was composed of twenty-four men and women, all amateur singers, directed by Professor Gustave A. Scott, one of the best choral directors of the city. Among the more prominent members were Mrs. Whittemore, Mrs. Parsons, Miss Grace Baker, the Misses Woodbridge, and Messrs. Cor. Makin,

L. Clark, S. Curtis, and Sam Booth. This last man, Sam Booth was the composer of a number of light songs, among which are "The Big Bonanza," a song ballad extolling the joys of owning stock in the Comstock mines. Another Sam Booth song is "Sappho," dedicated to the society, and sung to the tune of "Yankee Doodle." Two verses of this song are quoted from the Sherman-Hyde Musical Review of October, 1874:

Sweet Sappho was a famous maid
  Before the days of Caesar,
She lived and died in Ancient Greece,
  Though she was not a 'Greaser.'

And so we chose for Patroness
  This famous Grecian singer
And to sweet Sappho's tuneful shrine
  Our songs we humbly bring her.

Each Wednesday night our modern "nymphs"
And "Graces" and their spouses,
In merry mood go singing round
  To one another's houses.

AMPHION QUARTETTE

The Amphion Quartette was one of the most popular men's quartets in the 1870's. This club did not give concerts as a society; they always appeared in conjunction with a number of soloists, other choral groups or choirs. They were one of the most celebrated and sought after groups in the city, and their services at the many benefit concerts went a long way toward making such affairs a success.

The Amphion Quartet consisted of Messers. Joseph Maguire, J. E. Tippett, Walter C. Campbell, and Jacob Stadfeldt. The best known member was Joseph Maguire, one of

early California's finest tenors. A mining man during most of his life, he made his reputation as a singer. In addition to often singing tenor solos at the many and varied concerts, he was also a member of the Handel and Haydn Society for many years, a member of the San Francisco Mannerchor, Bohemian Club chorus, Glee and Madrigal Society, and of St. John's Church choir.[D] The Amphions disbanded in 1878, after the death of Joseph Maguire, as there was no tenor in the city to replace him.

ACTIVITIES IN THE TURNVEREIN

The San Francisco Turnverein and its numerous German organizations were very active both gymnastically and musically during the Seventies. In the May 4, 1866 issue of the San Francisco Call, announcement is made that the Sixth Annual Bundes, Turn Fest of the Pacific Turner Bund, and the Fourteenth May Festival of the San Francisco Turnverein,[C] would be held on Sunday and Monday, May 6th and 7th, at Hayes' Park. "The following societies have kindly volunteered their assistance: San Francisco Maennerchor, Schweitzer Bund, San Francisco Harmonie and Schuetzen Verein."

In addition to sponsoring the May Festivals and conducting a school for boys, the singing section of the Turnverein gave many concerts such as Madam Feret's, the debut of Miss Ella Kemp, and May Festivals for children of the Public Schools. The program of one special musical event is sufficiently exceptional to be quoted in full: it was found

in the special program files of the De Young Museum:

Platt's Hall

Grand Concert

In honor of the Centennial Birthday

of

Louis Van Beethoven

Given by the San Francisco Musical Fund Society

Sat. Evening Dec. 17, 1870.

Overture.....Fidelio Orchestra.....Beethoven

Nocturno.....Harp Sounds.....Jungmann

With Horn Solos by Mr. Schlott, arranged for orchestra by Chas. Koppitz.

Piano Solo.....Scherzo in 'E'.....Chopin
Herr. J. Trenkle

Grand Hallelujah Chorus.....Beethoven

Beethoven Choral Society assisted by Resident artists.
Geo. T. Evans, Conductor.

Symphonie....."Eroica" Orchestra.....Beethoven

Abschied vom Vaterland.....Moehring

Combined German Singing Societies - Louis Schmidt, Conductor.

Overture.....Euryanthe Orchestra.....Von Weber

Geo. Koppitz, Conductor.

SAN FRANCISCO MAENNERCHOR

The San Francisco Maennerchor (Men's Chorus) was organized in 1865 with fifty members. H. Holzhauer was the choral leader of this group which contained some of the best

German vocalists in the city. The Maennerchor was closely connected with the Turnverein and the majority of their programs were in conjunction with the Turnverein activities.

One of the more important programs in which the Maennerchor participated was the sacred concert given at the California Theatre Sunday evening, November 28, 1869. This was the first concert of Madam Camilla Urso, the celebrated violinist, prior to her labors in bringing about San Francisco's first great music festival. She was assisted by Mrs. Marriner, soprano, Mr. Armes Beaumont, tenor, and the Maennerchor of fifty members directed by H. Halzhauer.

MINOR GERMAN SOCIETIES

Three German singing societies which occupied a somewhat minor place in the music circles of the city were the Schweizerbund, or Swiss-German singing society, the Thalia Verein, and the Beethoven Choral Society. The Gesang Verein Schweizerbund was organized March 21, 1863, with forty-two members who met at Mozart Hall on Post Street. The social activity of the various German groups is illustrated in the following paragraph which appeared in the Daily Morning Call of August 2, 1875:

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> "The Swiss Singing Soceity Schweizerbund, escorted by the Swiss Sharpshooters, the singing section of the Eintracht, and the Glee Club Harmonie, marched in a procession yesterday through the principal streets, headed by William's Band, to the City Gardens. The day was spent in singing, dancing, and games."

An interesting notation in the San Francisco

Evening Bulletin of September 19, 1868, states that there will be a grand vocal concert at Woodward's Gardens on the following day, given by the Schweizer Singing Club, singing in German and English, at which time "a mechanical piano will be introduced for the first time and accompany the singers."

The Thalia Verein, organized July 2, 1862, and was incorporated in January of 1871. "The objects of this association are to give dramatic and musical entertainments, and to have social reunions," according to Langley's City Directory. The three hundred members of this organization, which met at 430 Pine Street, were principally interested in dramatic and social affairs, and their contribution to the musical picture of San Francisco is very slight.

The Beethoven Choral Society was another of the short-lived groups, lasting but three years. It was organized in 1870 with Charles Langley as president and George T. Evans music director. It met at the Sunday School Chapel of the Church of the Advent, and the directory states that is object was was "The general practice of vocal music including solos, concerted selections, and the works of the best masters." The most important activity of this society was the part they played in the Beethoven Centennial Birthday concert previously mentioned in these pages.

Apollo Glee Society

The Apollo Glee Society was active during the latter half of the Seventies. This group, organized in 1874, was

composed of seventy-five members who met at 647 Market Street under the leadership of Professor Martin Schultz. Like many of the amateur choral groups, most of the programs of the Apollo Glee Society were in conjunction with other guest artists at the various church benefits and soirees. The secular and personal benefit concerts were by far the most numerous of any type of musical entertainment in this period. The better known local singers and the more popular choral groups were engaged almost weekly, apparently giving their services gratis.

Two paragraphs concerning the activities of the Apollo group are quoted from the Sherman & Hyde Musical Review of April and August 1877, respectively:

Apollo Glee Club Concert

"One of the best of our local concerts was ****** given on the 9th of March at the Central M. E. Church by the Apollo Glee Society under the direction of Prof. Washington Elliot. This society makes a specialty of operatic choruses, and several were introduced on this occasion, prominent among which was "Oh Hail Us Ye Free," from Ernani, with accompaniment by Mr. Mart. Schultz, which was warmly received by the large and intelligent audience. The programme included several young ladies who are assiduously cultivating their voices, and whose marked improvement impels the assurance that they may yet be recognized as artists by our community. Mr. Charles Hertweek gave an exquisite zither solo of his own composition, and Mr. T. D. Herzog, a violin solo, Prof. Elliot may well be gratified at the progress made by this society."

Amotag's Social

"Mirasole Hall was the scene of a very agreeable

Invitation Social on the 27th of July, given by the Amotage, an organization composed of the members of the Apollo Glee Society and their friends. The Glee Society, under the direction of Prof. Washington Elliot, is in a flourishing condition." ******

ST. CECELIA CHORAL SOCIETY

The St. Cecelia Choral Society was sponsored by the St. Mary's Cathedral Choir as a separate group. It was first called the Cecelia Amateur Musical Society, upon its organization in July of 1867, at which time Mr. Oscar Weil, the well known music critic on the Sherman & Hyde Musical Review, was conductor. This society's debut was not made until February 26, 1868; the Daily Critic of the following day describes their performance thus:

CECILIA AMATEUR MUSICAL SOCIETY

(Not Verbatum)

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"The above Society, assisted by Mrs. Lizzie P. Northrop, gave their public rehearsal at Mechanic's Hall, last night. There was a large and fashionable attendance, and the performance was worthy of the liberal applause it received. The orchestra, though composed of amateurs, performed with a precision and excellence of shading rarely attained by professionals....The Cecilia Amateurs and Mr. J. Thorpe, the capable conductor of the society, can congratulate themselves on the perfect success of this -- their first public rehearsal."

A long period of inactivity followed the several public rehearsals of that year, and it was not until 1874 that this group, now reorganized and called the St. Cecelia Choral Society, again finds space in the newspapers and periodicals. The Daily Morning Call of April 16, 1874, in

describing the Easter services throughout the city, states that "At St. Mary's, Mozart's Twelfth Mass was sung in a manner evincing careful rehearsal by the Cathedral Choir (St. Cecelia Choral Society) under the direction of Professor Toepke." The Sherman & Hyde Musical Review of June, 1874, contains the following paragraph: ******

> "The first complimentary concert of the St. Cecilia Choral Society was given at the St. Mary's Cathedral, on May 28th, under the direction of Prof. Wm. Toepke, the organist of the church....We understand the society is in a flourishing condition, and we hope to chronicle many more such musical entertainments by them."

This hope was not substantiated as there is little in the way of public notice concerning later concerts by this society. The difficulties which beset this group are implied in the following notation found in the Argonaut of September 25, 1880:

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> "The Saint Cecilia Musical Society will resume rehearsals on Friday evening, October 8, at Steinway Hall, Only ladies and gentlemen who can and will attend rehearsals punctually need apply to Alfred Kelleher, at Gray's Music Store, 117 Post Street."

George T. Gee - Ad.

Organist Trinity Church

Resumes Lessons on

Piano and Organ -

Monday next, July 12th,

Office No. 23 Dupont Street,

Residence, No. 918 Bush St.

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Louis Homeier - (Ad)

Platt's Hall

Mr. Louis Homeier's

Afternoon Concerts

First Concert of the Series to take place

At Platt's Hall

on

Wednesday, the 20th of October.

Chas. Schutz, Business Manager.

ORATORIO BY OPERA COMPANIES

In the sixties and seventies there was a decided inclination for classical and serious musical compositions. People took themselves very seriously and the music they enjoyed reflected the tastes of their daily lives. So popular was oratorio that visiting opera companies often took advantage of the prevailing interest and gave oratorio concerts between their usual bills of grandoise and melodramatic Italian opera. The Bianchi Opera Company in 1866 sang Mozart's Grand Requiem Mass at the Metropolitan Theatre with a chorus of 15 tenors, 15 bassos, 8 sopranos and 4 altos.

Two years later the Parepa-Rosa Company gave The Creation and The Messiah. The Parepa-Rosa Company was augmented by local talent in the persons of George T. Evans, leading conductor of the city, Mr. Bowler, tenor, and Reynolds Wunderlich, the indispensable basso of hundreds of concerts in the city for nearly a score of years. The Daily Alta California of August 14, and September 4 record the reception of these two oratorios:

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"The Metropolitan Theatre was filled last night to hear the sublime music of Haydn's Creation. There was no lack of appreciation in the matter of attendance or applause - nor should there be for the oratorio was presented in ecceptional style. Madam Parepa-Rosa, with her charming voice and peculiarly distinct pronounciation, gave every syllable of her part directly to the ear and understanding of the listener...Mr. Wunderlich is also remarkable for the clearness of his utterance, and Mr. Bowler made an exceptional

third to the trio so that there was nothing to be desired on the part of the principals. The orchestra and chorus had been drilled by Mr.Evans, and Carl Rosa alternated from first violinist to pianist as the music required...."

"Handel's oratorio The Messiah given last night by the Parepa-Rosa troupe did not attract so many people as were in attendance on other oratorio nights - though those in attendance were thoroughly imbued with the spirit of the author's work and paid the closest attention;at the singing of the "Hallelujah Chorus" the audience rose up and remained standing...Madam Parepa-Rosa has given us oratorio in a way to make it an institution and needs no further commendation to say she sang with her accustomed ability..."

Oratorio by other opera singers included Esther, the beautiful Queen, with Madam Anna Bishop in the leading role. She was supported by Alfred Wilke, Vernon Lincoln, and Mrs. Blake-Alverson. This sacred music was given at Platt's Hall December 22, 1873. Four years later this same oratorio was repeated by the great prima donna Inez Fabbri in the title role.

CHURCH CHOIRS

In addition to the many varied choral societies, in the city, each church of any size had its choir.. These were usually rather small, ranging from a quartet to twenty to thirty. Many churches also gave a special musical programs for the holy days, at which time the choir was augmented into a grand chorus of voices. The permanent section of these choirs usually contained one or more persons well known in music circles. Miss Clara Beutler and Jacob Stadfeldt, for instance, both well known for their concert and choral work, sang in the Grace Church choir. These same persons appeared as guest soloists at some other church so frequently that it is often very difficult to ascertain which choir they were permanently associated with. The most active church choirs were those at the Howard Presbyterian, St. John's Presbyterian, Howard Street Methodist Episcopal, St. Mary's Catholic, St. James Episcopal, St. Patrick's Catholic, and Grace Church. A short summary of several of the more pretentious musical programs of the churches is given:

Daily Morning Call, February 11, 1873:

(insert #1)

Daily Alta California, February 11, 1866:

(insert #2)

Daily Morning Call, January 30, 1874: "Benefit of Howard Preby terian Church. The choir will give a concert for the benefit of this church on Thursday next, February 5th.The

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choir consists of Mrs. Marriner, Mrs. Chisholm, Alfred Wilkie, and W. C. Campbell. In addition, Madam Anna Bishop, Mrs. Frank Glider, E. Tippett, Joseph Maguire and Jacob Stadfeldt have volunteered."

CHORAL

A sacred concert for the benefit of the free school attached to St. Mary's Cathedral will be given on the evening of Tuesday, March 11th. Rossini's Stabat Mater will be performed. Lady and gentlemen amateur singers of San Francisco are invited to volunteer in the choruses.

BOY'S CHOIR

The boys choir will sing at the opening of St. James Episcopal church, on the last Sunday in February. It numbers twenty-four pure soprano voices, and has acquired considerable proficiency in singing the service under the tutelage of Mrs. Northrup, (Miss Lizzie Parker,) originator of the choir.

Daily Morning Call, April 16, 1874:"Easter Services.
****

At St. Mary's Mozart's "Twelfth Mass" was sung in a manner evincing careful rehearsing by the Cathedral Choir (St. Cecilia Choral Society)under the direction of Professor Toepke.

Haydn's "Fifth Mass" was sung by the talented choir of St. Patrick's. Dohrman, Conductor.

At St. Ignatius Church, a grand high mass by Aldega, the director ofothe best choir in Rome, was sung. The performers were Mr. and Mrs. Bianchi, besides the regular choir of the church.

San Francisco News Letter & California Advertiser, December 23, 1876: (insert #3)

Daily Morning Call, March 31, 1872. (insert #4)

Daily Dramatic Chronicle, April 18, 1868:"Concert of St. James Church. A grand sacred concert will be given on Thursday evening, April 23, by the full choir, assisted by several eminent artists, embracing Mrs. Marriner, Miss Louise Gaskill, Master Dowd, Samuel D. Mayer, Mr. Stadfeldt, Mr. Reynolds Wunderlich, L. Schmidt,W.H. whitaker and W. J. MacDougall. Handel's Oratorio The Messiah will be given with a chorus of eighty voices."

CHORAL

If music can make the heart glad, then the congregation of Grace Church will have a right royal and happy time this Christmas. Mr. H. O. Hunt, the organist of the Cathedral has provided a feast of harmony which will satisfy the most exigeant critic in the land. In addition to the usual admirable quartette consisting of Miss Clara Beutler, Miss Patterson, Herr Pflueger, and the grand bass Jacob Stadtfeldt, ~~fifteen vocalists have been engaged to carry out the joyful~~

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S. F. News Letter & Calif.
Advertiser Dec. 23, 1876, P. 6 c..
Fred Marriott, Pub. Per. Rm Pub.Lib

programme of the Christmas festival....If harmony be the special attribute of angels, sure the Grace Church must be their abode.

Daily Morning Call
Vol XXXI #103
Mar. 31, 1872
Sutro Library

CHORAL

St. Albans Church Concert-

A grand concert is announced to take place in Platts Hall Friday evening April 5th in aid of the building fund of St. Alban's Church. The list of artists is an unusually brilliant one. These will be assisted by St. Alban's Choir and an orchestra of 30 pieces under the direction of Prof. George T. Evans.

Musical and Literary Society of the United Presbyterian Church. Organized November 28, 1876. Met at church on Mason Street between Eddy and Ellis Streets. Membership, 25; in 1879, 80. Musical director James Adamson: in 1879,William S. Jack.

Howard Choral Union. Organized January, 1870, with 250 members. Met at Chapel of the Howard Presbyterian Church Object: "Cultivation of musical science."

St. Alban's Choir. Organized 1875. Met at 310 O' Farrell Street.

St. Ignatius Choir. Organized February 12, 1874. Met at College Hall.

MINOR NATIONAL GROUPS

Since the period of 1849-1864, as covered by our first chapter, some progress had been made by the various minor national groups toward the building up of singing societies to preserve their national folk-song. In this second period between 1865 and 1880, the Scandinavian peoples with their Swedish Orpheus Singing Society and the Danish Singing Society Norden, led the way in keeping alive their old-country inheritance.

The first program in which the Orpheus appears is so Americanized as to be of little indication of nationality. Auber, Donizetti, and von Suppe occupied the major part of the program. The Orpheus gave "Songar for Bundet,""(The Singer's Standard Song"), a sextet by Sohr; and "Waltz Quartette." A second appearance was perhaps a little happier Scandinavian; according to the Daily Morning Call of June 18, 1872:

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"Grand Festival to be given by the Scandinavian Society on Monday, June 24th for the benefit of their relief fund at Woodward's Gardens. Concert by Williamson's Band to begin at 2 o'clock P.M. Also vocal concert by the Scandinavian Club Orpheus. According to the old WSwedish custom, a Maypole will be raised in the dancing hall."

Daily Morning Call, April 19, 1874: "Old Folk's Concert Wednesday, April ye 22nd, Platt's Halle. Ye seleftion of songs has been made from the famous ballads of Ye Olden Time which will be sunge in costumes of ye period from Anno Domini 1500 to 1776....Ye concert all under the direction of George T. Evans. Ye Orpheus Singing Society of 50 voices as Ye Olde Folke like them".

The Danish singing society, Norden, a society whose object was "to encourage social and dramatic entertainment," was organized July 7, 1873, with 150 members who met at 54 Everett Street. The Norden is one of the more important singing groups because they have been so race-conscious in their attempts to preserve their folk literature, and because they have perservered to the present day. The first printed notice of their work in Danish song literature is found in the Sherman & Hyde Musical Review of February, 1875.

(insert #1)

The several subsequent programs in which the Norden participated included a musical and dramatic entertainment at Platt's Hall on December 13, 1875, in aid of the widow and children of the late A. F. Schoyen, and a picnic at Passking's Park, Alamada, April 22, 1877, at which time "the singing club which has had good training by Mr. G. Nathanson, gave a variety of selections." Apparently, it is not until a considerably later date that the Norden Singing Society, in common

with other national groups, became sufficiently race-conscious to make a concrete effort to preserve their inheritance of song.

Early in 1870 a newspaper carries an item indicating that a Welsh singing club was functioning. The San Francisco Evening Bulletin of March 2nd states:

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(insert #2)

The French took a step toward building up a musical organization on July 22, 1867. The Daily Alta California of the following day carried the following item:

> "New French Society. The certificate of incorporation of 'La Societe Philharmonique,' Lafayette No. 2, was filed yesterday in the county clerk's office. The objects of the society are to teach music in all its branches, also to give musical performances and employment."

Sherman-Hyde,Feb.1875

SINGING SOCIETY OF NORDEN

> "On the 10th inst at Platt's Hall, a grand Scandinavian Concert and Ball was given for the benefit of Mr. James Hansen, under the direction of Professor J. Nathanson. Leonard Georges accompanist. The Singing Society Norden of which Professor Nathanson is conductor, gave some of their best selections. Miss Jennie Lee sang "Love's Request" and other pieces with excellent taste and was encored. Professor Nathanson's splendid voice showed to good advantage in "Non Tozno," which was one of the best features of the evening. A Quartette for two pianos was finely rendered by Messrs. M. Linskog, R. Yanke, William Stenlith and Leonard Georges. This concert and ball was a decided financial success.

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Evening Bulletin
Mar. 2nd 1870 P. 3, C-4
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"The Somersville Welsh Choral Society, accompanied by Mr. F. Haesters on the piano, contributed largely towards the enjoyment of the evening. The following solos and choruses were sung by them: " Bardd yu ei Awen," (The Bard and his Muse"); "The March of the Men of Harleoh," a Welsh air."

Occasionally notice of some activity of La Societe Philharmonique is found in the newspapers of the day, but all are of an extremely minor nature, and the instrumental branch of this society was stressed rather than the choral section.

In addition to the foregoing, there was the Gesang Verein Schweitzerbund, a Swiss-German singing society, closely affiliated with the German groups. This latter nationality, the Germans, were by far the most populous of the minority groups, and largely as a result, perhaps by far the most race-conscious and most stubbornly concerned with preserving their racial customs, culture, and their folk-lore literature, both in prose and in music.

There are a number of reasons for the average American immigrant's apparant indifference to their national inheritance of music. Mass immigration of most nationalities was only well begun in the 1870's, and the raw, new immigrants were more concerned with learning the English language, the

Strange American customs with finding employment and adapting themselves within this new scheme of things, than they were in looking backward to their fatherland.

Many nationalities had little to look backward to so far as national consciousness was concerned. It was not until the Eighties and Nineties that the European artists, poets, novelists and musicians threw off the uniform garment of classicism and began to discover the beauties of their own land and express it in art. Greig and Ibsen in Norway; Zola, Monet, Franck, and Debussy in France; Sienkiewicz and Chopin in Poland; Turgenev, Tolstoi, Rimski-Korsakov, Musorgski, and Tschaikowsky in Russia; Dickens, and Gainsborough in England; Strauss in Vienna; Maeterlinck in Belgium; Goethe, Beethoven, Hauptmann, and Wagner in Germany; Whitman, Inness, Whistler, and MacDowell in America; and the Italian school of music which had a long start by the Seventies -- these famous artists were only beginning to discover that the Industrial Revolution with its subsequent political ramifications, had drawn heavy lines of economic necessity between the several nationalistic peoples and minorities of Europe,and being artists imbued with the vision of true art, they moulded in their works the idea of nationalism, of self-determination, of race pride, a sense of irradicable national entity. When the reasons for national pride and economic necessity were pointed out to the peoples of the various nations by their artists, they became race conscious and took steps to preserve the culture of their

origin, the literature of their folk-lore and folk-song, even in so far distant and so innovate a land as America. It is not until the latter years of the Nineties, after the lessons of the artists had been learned by the people, that the minority groups in America became active in singing the old songs of their homeland.

SMALLER CHORAL GROUPS

In addition to the choral societies treated at some length in the foregoing pages there were numerous others which for one reason or another can be classified only as minor singing societies. Many did not last more than several years; others made but few public appearances; still others sang together almost wholly for their own enjoyment; and nearly all of the smaller groups were so localized in their own small neighborhood, church, social club or circle of friends that little publication of their activities occured in the newspapers and periodicals of the day. However slight the contribution of such choral groups to the complete musical picture of San Francisco might be, the mere fact that so many small singing societies did exist is a valuable indication of the interest taken in music during these years.

Among such minor singing societies was the Kensington Choral Union which was active between 1872-5. The first

concert of this group took place May 21, 1872, at the Howard Presbyterian Church. In addition to many soloists, the program contained a glee from "Oberon in Fairy Land" by Stevens; "The Ship at Sea," by Bishop; "In the Lonely Vale of the Streams," by Callcott; glee, "The Earl King", by Callcott; "The Bells of St. Michael's Tower" by Knyvett. On August 17, 1873, a complimentary concert was given to "Sam Booth, a ballad writer of fair talent whose verses have appeared in our local papers." On March 2nd of the following year the Kensington Choral Union produced The Seasons.

The Masonic Choir gave occasional musical entertainments that reached the notice of the newspapers. The Sherman & Hyde Musical Review of May 1874:

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> "The Masonic Choir, assisted by Mrs. Louisa T. Mills, announce a complimentary benefit in aid of Mr. Reynolds Wunderlich, the well known basso, who has been confined to his bed for some months. The performance will be May 25th at Masonic Temple.[D] Mr. Wunderlich has many friends who remember with great pleasure his superb voice.....and his repeated assistance in musical entertainments since the palmy days of '49....."

The San Francisco Chorus Society, as differentiated from the San Francisco Choral Society of 1864, began with great hopes and, like its twin, soon vanished into thin air. The Daily Alta California of November 1, 1866 tells of this latest attempt to form a purely operatic chorus:

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> "A society has been organized in this city for the purpose of studying and perfecting the chorus of operatic performances. The members will rehearse once more each week new operas,

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oratorios, etc., to be ready at a moment's notice to perform with one rehearsal, if required. The voices, as arranged, are as follows: Sopranos, Mrs. Younker, Mrs. Cameron, Mrs. Julia Gould, Mrs. Knell, Mrs. Hall, Mrs. Weston; Tenors, Messrs. Swift, Booss, Emile, Nordblum, Brown, Carmini, Stroun, Hermann; Bassos, Wunderlich, Neuman, Kretchman Loomis, Schnabel, McCabe and Baach. These are the best voices in the city of San Francisco, and it is the intention to fill the chorus of Italian Opera better than ever before known here. Professor George T. Evans, one of the ablest instructors in our midst, is the conductor of this new organization, which is named 'The San Francisco Chorus Society.'"

A number of unrelated and self-explanatory items from the newspapers are given; the first concerns the Morgan Glee Club, named after John P. Morgan of Oakland, one of the most able choral directors of the Bay area.

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San Francisco Examiner, May 17, 1878:

The first annual concert of the Morgan Glee Club took place last evening at the Independent Church, before a numerous audience. An interesting programme was presented. Mr. Morgan's orchestral pupils, supported by the best instrumentalists of San Francisco, among whom were Miss Ellen Coursen, M. Julius Hinrichs, Herr Gotgrey, M. Kopnitz and others. The choruses, though wanting in fine male voices, sang correctly. Miss Retta Farrar, Mrs. Van Brunt and M.D.W.C. Nesfild gained much applause in the solo parts. Mr. John P. Morgan performed a sonata of "Corelli" on the great organ with violincello by Mr. Henrichs, which proved the best number of the programme. A trio in B Minor, composed by Mr. Morgan, was finely rendered by Mons. Sawret, the French pianist, and by Mr. Heinrichs and Heyman.

Sherman & Hyde Musical Review, April, 1876:

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"The Comala Club, a musical society numbering eighty members, under the direction of Prof. Otto Linden, gave a concert on the 20th of March, at Red Men's Hall.....On this occasion

the cantata, Paradise and the Peri, occupied the entire evening. The choruses were given with great spirit, and the solos were well distributed among the members....." ******

Sherman-Hyde Musical Review, April-1877:

Quartette; an association of gentlemen has recently been formed in this city, comprising J. S. Bettencourt, first tenor; C. A. Howland, second tenor; C. W. Dungan, first basso; and E. McD. Johnstone, second basso. From the musical culture these gentlemen have enjoyed for several years past, and their experience as solo and chorus singers, we anticipate their success in the new enterprise."

Daily Morning Call, August 3, 1872.

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"A Chinese Sabbath School Concert will be given at the First Presbyterian Church, Stockton between Clay and Washington, tomorrow evening beginning at 6 o'clock.

A Chinese School Concert was held at the First Presbyterian Church on Sunday evening last. The church building was crowded. The Mongolians went through their allotted parts with great exactness and he audience seemed highly pleased with the exercises, and with the manner of their performance."

Daily Morning Call, April 1, 1872:

"The Serenade: The Germans welcome the Hertha. At half past seven o'clock the members of the [illegible] different German Societies who had agreed to take part in the serenade on the bay given by them in honor of the arrival of the first German man-of-war in this harbor, took passage on board of the steamer Mare Island accompanied by a band of music and a large number of our German citizens....The serenaders sang many patriotic songs which were loudly applauded by those on board the war vessel and the Corvette's band responded. The serenaders sang "Good Night" with splendid effect and returned to the wharf. The serenade was a most pleasing demonstration."

Daily Alta, August 26, 1866: ******

"Grand Invisible Concert, by amateur lady singers in aid of St. Francis Church, assisted by the Howling Wilderness Glee Club, Platt's Hall, every evening during week."

Deutscher Verein, organized October 2, 1876. Meets at 534 California Street. Object: "Social recreation and cultivation of music, singing, and German literature among its members."

Orion Club, organized February 5, 1877, with 45 members. Object: "To give social and minstrel entertainments.

San Francisco Liedertafel, organized May 1878. Met at Hamilton Hall, Geary and Steiner Streets, with 45 members.

Wagner Verein, organized August 23, 1876. Meets at 420 Montgomery Street. Musical director, George B. Cook; 1883, R. H. Swayne. Object: "Cultivation of music, recreation, and promotion of social intercourse."

Pacific Saengerbund, organized in 1878.

This is the name of an organization of all the singing clubs of California, except the S. F. Harmonie, and has for its object the cultivation of singing in general, to facilitate as much as possible the establishment of new singing clubs, and furnishing to them music at a cheap rate, by publishing in print the best known songs, and giving them any information touching the objects of their organization.

(List of names for Pacific Saengerbund on following page.)

Maennerchor, San Francisco
Schweizerbund, "
Walhalla L.O.O.F., Gesangverein, San Francisco
Turnverein, Stockton
Liederkranz, Marysville
Maennerchor, San Jose
Gesangverein, Vallecito
Teutonia, Los Angeles
Liederkranz, Red Bluff
Germania, Virginia City
" Victoria, V. I.
Liedertafel, Portland, Ore.
Concordia, Camp Tree Forks, Owyhee I. T.
Liederkranz, Annaheim
Eintracht, Stockton

San Francisco Harmonie, organized August 27, 1854, Met at Thalia Verein Hall in 1871. Members, 75, with 30 active singers under the direction of Louis Schmidt in 1871.

Apollo Verein, organized November 21, 1869, with 200 members. Met at old Turnverein Hall, 620 Bush Street. Object: "To promote music and declamation."

California Ethiopian Minstrels, organized January 29, 1874, with 25 members. Met at Mason Street near Dupont. Object: "Social and musical entertainment."

Euterpe Special Club, organized October 1874, with 20 members. Object: "Cultivation of music."

Grutli-Verein, organized September 1874, with 65 members. Met at 310 O'Farrell Street. Object: "Musical and benevolent activities."

Montefiore Social Club, organized January 1870. Met at 132 Sutter Street. Object; "Musical improvement and social enjoyment."

Teutonia Society, organized June 1, 1866, an association mainly benevolent, with occasional entertainments.

Philomathic and Musical Centennial Club, organized in July of 1877, had for its object "the social intercourse of its members and their advancement in Literature and Music." The music director was E. Pique.

California Quartette, organized in 1869. W. J. Morant, first tenor; H. C. Wyatt, second tenor; Al. Holland, first bass; H. W. Frillman, second bass.

Centennial Glee Club, organized prior to 1875.

Luther's Aeolians, organized prior to 1873. W. H. Luther, Musical Director.

Enterprise Musical Association, organized in 1866. Object: "Practice and performance of vocal and instrumental music, and for an orchestral and quadrille band, a brass band, and a glee club." Membership, 50 persons. Conductor, V. Quevedo.

California Glee Club. Active in 1875.

Olion Glee Club; active in 1872.

Y.M.C.A. Free Singing School. Active in 1868.

Under the auspices of the Y.M.C.A., a free singing school for young and old, male and female. Instruction given by Professor Washington Elliott.

CHORAL SOCIETIES

CHAPTER III

1880 - 1906

ORIGINAL WORK IN ROUGH DRAFT -- (Approximately 42 pages.)

The sections of this chapter go in the following order:

Introduction

The Loring Club

H. B. Pasmore's Apollo Society

The Handel and Haydn Society

San Francisco Oratorio Society

Cecelia Choral Soceity

Schumann Club

Harmony Choral Club

MacKenzie Choral Society

San Francisco Verein

Benefits and Celebrations

Smaller Choral Groups

Singing Schools

Church Choirs

Quartettes

INTRODUCTION
(1880--1906)

The spirit and character of San Francisco changed as the city grew in size, wealth, and international importance. With the new decade of the eighteen eighties there developed a different temper among the average public. Many former customs and institutions which had made the city unique in America were now undergoing various changes. The lurid, melodramatic, "grand opera" characteristics of San Francisco during the roaring fifties, the affluent sixties, and the tragic seventies, had run to their grand finale and final curtain.

The empty pockets of the bleak and tragic seventies were slowly being filled again, not by gold from the mountains and valleys, nor by the paper profits of inflationary speculation in railroad and mining stocks, but rather by the more prosaic work of the farmer, cattleman, vinter, sailor, orchardist and merchant. Everywhere a new order was evident. Even music, that most abstract of all arts, changed its complexion with the times, chameleon-like, when it found itself in juxtaposition with different characteristics in the spirit of the people.

Where formerly the more popular forms of entertainment were grandiose Italian grand opera, Shakespearean tragedy, the spectacle drama and the profoundly massive oratorio on the one hand, as opposed to minstrelsy on the other hand which burlesqued such profundities by way of healthy comic

relief, there had now come into popularity the lighter, happier, melodic line, both on the stage and in the concert hall. Men who worked at prosaic tasks for the security of common wages demanded not the grandiose in music, but rather the escapment found in flight to a world of romantic euphony. Light opera was the darling of the stage audience; salon music held sway in the concert hall.

THE LORING CLUB

The Loring Club was organized in 1876 by persons who had taken part in the Centennial celebrations and were loth to discontinue their practice of music when the festivities of that event were concluded. David W. Loring, a member of an old Boston family, was one of the founders of the Apollo and Chickering Clubs, celebrated male voice clubs of Boston. Business opportunities brought him to San Francisco; here he soon became a guiding spirit who drew together good voices that had taken part in the Centennial exercises and formed them into a male singing club.

An article by J. M. Scanland entitled "The Loring Club, A Musical Brotherhood," which appeared in The Overland of August 1904 is quoted in part:

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> "San Francisco, isolated as she has been from the so-called musical centers, stands in the front rank as the possessor of a male voice club whose work and efforts in an absolutely unselfish spirit for the furtherance of the art of music are recognized and well known by musicians in our Eastern cities and even in European centers.

"The Loring Club, when it was organized into an****** association, adopted a set of by-laws, one of which recites that the club was formed 'for the study of music for male voices, and for the cultivation of a refined musical taste in its members.' The club has adhered strictly to the purposes for which it was formed, as enunciated in that by-law, and this is one of its main features of strength.

The article continues with remarks made by Mr. Loring himself, among which the following are quoted here:

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"Including that first public rehearsal (March 5, 1877) up to and also including our most recent concert on the evening of May 31st last (1904),[9] we have given one hundred and nine public concerts, and the list of compositions included in these programmes is one which I venture to say any similar club would be proud.

"At our last concert we had the assistance of a full orchestra and the programme included Heinrich Zoller's The Battle of the Huns, a composition which we first introduced here sixteen years ago, the work being specially translated from the German, and the English version****** with the music specially published for the Loring Club at that time.

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"Another work which we have performed is Markull's Roland's Horn which also was specially translated from the German and published in its English version for us.[C] Then quite a number of the foremost American composers have written music for and dedicated it to the club, among these being Mr. Edward MacDowell, Mr. Arthur Foote of Boston, and Mr. George W. Chadwick, while other composers have prepared special orchestration for certain of their compositions to be used by us at our concerts. The list of works which have been performed w with full orchestra may be of interest:

Awakening of Spring	T. Gouvy
A Wood Morning	R. Becker
Holiday Scenes in Karinthia	Koschat
Battle of the Huns	H. Zollener
Waltzes	Strauss
Oedipus at Colonos (selection)	Mendelssohn

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Frithjof	Max Bruch
Antigone (Selections)	Mendelssohn
Chorus of Pilgrims	Wagner
Easter Morning	Hiller
Cantique de Noel	Adolphe Adam
Frithiof's Return	Max Bruch
The Birth of Love (cantata)	John Hyatt
Farewell of Hiawatha	Arthur Foote
Harold's Bridal Voyage	H. Hoffman
Hail, Thou Vintage (The Golden Legend)	Dedley Buck
Mahomet's Song	H. Esser
Roman Song of Triumph	Max Bruch
March of the Monks of Bangor	H. E. Whiting
Morning	H. Rubenstein
Mila	R. Schwalm
Prisoners' Chorus "Fidelio"	Beethoven
Oedipus Tyrannus (Prelude and selections)	J. K. Paine
Roland's Horn	Markull
Salamis	Gernsheim
The Almighty	Schubert-Liszt
To the Songs of Art (Brass Instruments)	Mendelssohn
The Haunted Mill	Templeton - Strong
Voyage of Columbus	D. Buck

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"On several occasions the club has performed important cantatas for mixed voices when the assistance of a chorus of female voices has been available. Mention may be made of Editha by Heinrich Hoffman, and compositions by Gade and Schumann. While the name of the composer has never weighed so much with us as the merit of the composition itself, yet we have had a great deal of pleasure and satisfaction in giving special attention to the compositions of American composers, among whom there are some exceedingly able writers of this kind of music. The taking up of such compositions by clubs similar to the Loring Club is of course what gives the native-born composer the necessary encouragement."

"Mr. Loring did not mention a fact of which one of the members informed the writer, that he himself is a composer of much ability, and one or two of his works are in the club's repertoire, although he can rarely be persuaded to allow any of them to go into the programme."

One of the more important features of the Loring Club was that without exception none of the officers of the club accepted salary or remuneration of any kind for services rendered. The director himself, upon whom the great bulk of the labor falls, did his work as a labor of love.

The active membership limited to sixty members, each of whom contributes an initiation fee of $5.00 upon election. In addition there is an auxiliary membership of three for each voice part, or twelve in all, who take part in public appearances only when one of the regular members is unavoidably absent. From the auxiliary members the vacancies in the regular membership are filled up.

The principal revenue of the club is derived from the associate members who are nominated and elected in a way similar to the active members, but are not required to pass any musical examination. The annual subscription is $10.00, and for this the associate members receive four tickets for each of the concerts given by the club.

Every member of the organization is strictly on an amateur basis as regards his association with the club. The active members include a number of the most talented amateur musicians in San Francisco, with occasionally a few professionals or semi-professional vocalists who, however, have to apply for membership and be balloted for in the usual way. An unwritten law of the club is that the male voice solos shall always be sung by members.

When there happens to be a female solo voice part, the club engages a lady soloist as required. Occasionally they are able to secure the services of a soloist of international fame who may happen to be touring on the Pacific Coast, but generally the lady soloist is drawn from local musical circles. It is generally considered to be a very high honor indeed to be given the opportunity to sing at any of the Loring Club concerts.

While the programmes in general were very broad in scope, there were occasional programs made up entirely from the work of American composers. The favor with which music for the male voice had been received in the United States is evidenced by the fact that our native composers turned their attention to writing this type of music. In the earlier days of the Loring Club it would have been impossible to present a program of male voice music by American composers. Such compositions were not in existence before the turn of the century.

The great popularity and success of the Loring Club concerts may perhaps b best described by quoting the remarks of contemporary critics:

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> "Certain people have fallen into the habit of saying, 'If you go to one Loring Club concert, you have been to all.' These critics are, perhaps, unconscious that such a judgment is without force, except in its rebound on themselves; for its equivalent is neither more nor less than than a confession of their own insensibility.... There are points of undoubted resemblance between the successive entertainments given by

the Loring Club, but no two begin to be identical. If experience has failed to impress this fact on you; if you have listened hitherto with undiscerning ears to good and bad solos, and with placid indifference to wishy-washy quartette or noble chorus, try once the experiment of absenting yourself from the accustomed performance."

Argonaut, November 12, 1881.

"The Loring Club rendered an unusually choice programme on Thursday evening. Among the concerted numbers, an extremely interesting composition by Dudley Buck, entitled 'The Nun of Nidaros,' took chief place, and received an effective interpretation at the hands of Mr. Loring."

Argonaut, February 4, 1882.

"The last concert of the present season of the Loring Club will be given in the Theatre Republic on the evening of Thursday, May 21st. The club has especially engaged Mlle. Antonia Dolores (Trebelli), who in addition to singing the important solo part in Schubert's 'The Almighty,' which is written for soprano solo and male voice chorus, with the accompaniments of orchestra, piano, and organ, will also sing three groups of songs. Other numbers in the programme will be one of the principal choruses for two male voice choirs from Mendelssohn's 'Oedipus at Colonos.' C. Harford Lloyd's 'Longbeards' Saga' for male voice chorus with piano obligato, and three compositions to be presented for the first time to a San Francisco audience, 'The Troubadour's Serenade' by Rudolph Wagner, the incidental solo in which will be sung by Dr. Schalkhammer; the 'Tally-ho' chorus from Benedict's opera, 'The Lily of Killarney,' and a chorus from Schumaker's 'The Wandering Violinist,' the violin obligato in which will be played by Mr. Jaulus."

Argonaut, May 18, 1903.

"The Loring Club announces its first concert of the Twenty-seventh season for next Tuesday evening at Native Sons' Hall. The important novelty in the programme will be a setting of

Tennyson's "Break, Break," by the American composer, John Wyatt Brewer. This is for male voice chorus with accompaniment of piano, organ, string quintet, flute, two clarionets and two horns, the composer having scored the accompaniments for these instruments in accordance with the desire expressed by the Loring Club that this should be done. The largest work in the programme is Heinrich Hoffman's cantata, "Herald's Bridal Voyage," for male voice chorus and baritone, which will be produced in its entirety, the exacting solos in this work being entrusted to Herbert E. Medley." ******

The concert will be conducted by David W. Loring, the director of the club."

Argonaut, September 21, 1903.

On December 5, 1904, David W. Loring died at his Berkeley home, aged sixty-seven. Musical direction was a diversion with him, and save for a brief time when he retired because of ill health, he had found much pleasure in the club which bore his name. From its inception in 1877, he had worked with his hobby of men's chorus music and seen the Loring Club grow from a small group of amateur singers into an organization nationally recognized for exceptional merit in its peculiar field.

The Loring Club, however, was not a one-man organization. Mr. W. C. Stadfeld took over the direction of the club after the death of its founder, and the Loring Club has continued to the date of the present writing in 1939.

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"The programme announced for the first concert of the twenty-ninth season of the Loring Club Concert at Native Sons' Hall on Tuesday evening the nineteenth inst., shows that the organization is living up to its high standard.

"The compositions to be sung on this occasion ****** by the club include four which are entirely new to its repertoire. Of these, the most important is the really wonderful setting by Franz Schubert of the words of Goethe, the English translation of which is entitled 'Song of the Spirits Over the Waters.' This is for eight-part male-voice chorus, with accompaniment of violas, violincellos and basses, and on this occasion the composition will be accompanied by the required strings with piano. This will be the first rendering of the Schubert composition in the United States.

"Another number on the programme new to San Francisco is one of the best examples of the celebrated English composer of the last century, Sir Henry R. Bishop, this being his setting of Joanna Baillie's 'The Chough and Crow to Roost are Gone.' for male voice chorus with four solo voices and with accompaniment of piano, strings, flute, and clarionet.

Nerman Mohr's 'Hymn to the Genius of Music' is one of the best of that composer's works. It is for male voice chorus, male voice quartet, and soprano solo. The club has taken advantage of the fact that Miss Kathrin Wilke of New York is visiting in California at this time. to engage her for the solo parts in this very important composition. Miss Wilke's powerful soprano will also be heard in other interesting solo numbers.

The concert will be under the direction of the conductor of the club, W. C. Stadfeld, and Fred Maurer, Jr., will be the pianist.

The Argonaut - September 18, 1905.

"The big number in the Loring Club concert of April second was Wagner's 'Holy Supper of the Apostles' which occupied the entire second part of the program. This was the first production of the work in America, and every credit is due to Mr. Stadfeld and the club singers for what they accomplished..... Mr. Liederman as soloist made the most of a beautiful, suave tenor. Mrs. Apple did some excellent work in the different Gouvy number. Mr. Maurer was pianist and Mr. Fyfe organist."

Town Talk - April 14, 1906.

Germania Society

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"This evening the New Germania Society give their first concert at the new Turn Verein Hall on Bush Street. The Society is composed of twelve of the best instrumented artists in this city, and their music can not fail to be of the most attractive character. The public are already acquainted with the merits of most of these performers, and when they are united, as they are in this Germania Society, they will undoubtedly give superb concerts. Nobody need desire richer musical treat than the concert of these artists."

Daily Herald, Feb. 11, 1855.

New Germania Concert Society

This society consists of: Martin Simonson; E. Schutz; C. Koppitz; Chas. Kohler; E. Buchel; A. Schulz; T. Frohling; T. K. Kendall; F. Boheme; C. Fisher; C. York; A. Helwig.

H. B. Pasmore's Apollo Society

Following in the footsteps made by David W. Loring with the already famous Loring Club, H. B. Pasmore formed a chorus group late in 1893 and gradually drilled its members until the whole became a skilled group of singers. At first the organization was known sijply as Pasmore's Chorus; the name Apollo Choral Society first appears in a newspaper notice of August 10, 1896.

Members of the original chorus were for the most part pupils of H. B. Pasmore who joined together in ensemble work. The earlier programs of this group were semi-private

recitals, and it was more than a year before an open concert was given. The already ambitious scope of this society is indicated by the complete program which is found in the Argonaut of May 14, 1894:

> "A concert given at Golden Gate Hall last Sunday evening under the direction of Mr. H. B. Pasmore to commemorate the closing of the Women's Congress, Mr. Pasmore was assisted by the Baldwin Theatre orchestra, conducted by Mr. August Heinrichs. The programme was as follows: ******
>
> Overture "A Strong Castle is Our Lords." Nicolai
>
> "As Pants the Hart"(from the 42nd psalm) Mendelssohn
> Chorus and Orchestra.
>
> "Ave Maria" (arranged from the Intermezzo) Mascagni
> Miss Lillie Goodman, soloist.
>
> "Trust in the Lord" (Largo) Handel
> Chorus and orchestra.
>
> "Hear My Prayer" Mendelssohn
> Soprano solo, chorus and orchestra.
> Miss Charlotte V. Wate, soloist.
>
> "The Heavens are Telling" (From "The Creation.") Haydn
> Miss Lillie Goodman, Mr. W. J. Keeley, Mr. F. B. Hoyt, Chorus and Orchestra.

Several concerts followed this opening, one of which, in 1895, was given under the auspices of the Mother's Club for the benefit of the Boy's Club, and proved most successful. In the succeeding year plans were made to expand the club into an organization large enough to do justice to great works of the masters. The San Francisco Evening Bulletin of September 21, 1896, carried the following announcement:

******

The Apollo Society formerly known as H. B. Pasmore's Chorus will hold its first meeting at the directors' studio, 1424 Washington St. on Monday evening, August 10th.

"The Apollo Choral Society which was known last season as H. B. Pasmore's Chorus and was of a semi-private nature has removed its meeting place to Kohler & Chase Hall, 26 O'Farrell St. and now invite lovers of good music to become members. The object of the society is to study great works of the great masters. During the past year Mendelssohn's "As the Hart Pants", Bruch's cantata "Fair Ellen", Bach's cantata "God so loved the World," Gade's cantata "The Earl Kings Daughter;" part songs by Parker, Benedict, H. B. Pasmore, Macfarren and the ballade by Rheinberger "King Eric" were studied. Two successful concerts were given by the Society. It has been decided to give three concerts yearly. The qualifications for membership are a good voice, a correct ear and an earnest purpose to proceed with the work at least for the current year. In order to place the movement in the right light before singers who are unacquainted with the society, its leader; here follows a list of patrons who have kindly consented to a public use of their names in furtherance of this art work:

"Messrs. Henry Heyman, Austin Sperry, H. J. Stewart, J. I. Saben, Louis Lisser, Julius Weber, Willis E. Bachellor, Fred Zech, John Parrott, Sigmund Beel, Samuel Fleishman, A.F. Lejeal, P. C. Allen, C. A. Murdock, John Harrasen Pratt, William F. Zech, William Doxey, W. K. Vickery, Santiago Arrillaga, Dr. F. W. Vowinckel, Misses Alice Bacon, Ina Griffin, Marie Withrow, Mrs. Marriner-Campbell and Mrs. Philip Lillienthal."

December 7, 1896. The Apollo Choral Society under the direction of Mr. H. B. Pasmore is arranging for its third concert which will be given on January 1897. Besides a number of part songs, there will be presented Mendelssohn's "Come Let Us Sing" and Gade's "Earl King's Daughter."

The response given this invitation to join the

the Apollo Society was indeed a hearty one for in January of 1897, when the second concert was announced, the society numbered a hundred voices.

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"The Apollo Choral Society will give its second concert on Wednesday evening nest at Metropolitan Hall. Because of the number of participants, the magnitude and interesting character of the works given, and the influence it will have on musical matters in this city, this may be considered one of the most important musical events of the season."

The Argonaut, January 11, 1897, P. 15, Col. 2.

In may of the succeeding year membership had risen to one hundred and fifty. At one concert in Metropolitan Hall, the members of the San Francisco Symphony Orchestra tendered a benefit to Herr Fritz Scheel, director of the orchestra, and gave a program which was augmented by the Apollo Choral Society.

An announcement appearing in TownTalk of February 26, 1898, indicates the type of secular music the Apollo Choral Society was accustomed to give:

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"The Apollo Choral Society has prepared a splendid program for its fourth concert to be given at Sherman-Clay Hall on Tuesday evening. The novelties to be presented will be the celebrated Cavalier Songs by C. Villiers Stanford, written for baritone solo, chorus and orchestra; Stanford has set the Browning songs to music that is as spirited as the poems and at the same time very melodious. Mr. Medley has done them full justice at rehearsal and they fit his voice as though written for him. Mr. Pasmore's 'The Star of Bethlehem' written for tenor solo and chorus, with harp and orchestral accompaniment, will be given its first hearing and will be sung by Frank Coffin. Pierre Donillet will

play three of his own compositions, 'Spinning Song,' 'Minuet' and 'Gavotte.' There will be other interesting numbers and with a hundred fresh and well trained voices, a strong orchestra, excellent soloists, Fred Maurer, Jr. at the piano and H. B. Pasmore at the head of it all; this should be a fine concert and the hall should be packed."

THE HANDEL AND HAYDN SOCIETY

For the Handel and Haydn Society the period between 1880 and the earthquake and fire of 1906 was only a continuation of the plaudits it had earned since its first inception in 1861. This society was composed of persons imbued with a love for the classical school of religious music as exemplified by the oratorios of Handel and Haydn. Their work was a work of love; their reward was the perfection of their own art and the plaudits of audiences who also appreciated religious music of such masters. This desire for the perfection of fine oratorio was sufficient cause to keep the members of the Handel and Haydn Society functioning together throughout the years.

Difficulties of past management had beset this society, however, and the organization was slow to recuperate. Under the baton of Gustave Heinrichs, its new conductor, the Handel and Haydn Society rapidly won back its former prestige. Early in 1880 this society successfully produced Rossini's Stabat Mater. When they chose to continue with more ambitious works, Oscar Weil, senior critic of the city wrote derogatory remarks in the February 21 issue of

the Argonaut:

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> "The Handel and Haydn Society is studying Mendelssohn's Saint Paul, presumably for public performance. Now that this society has found in Mr. Gustav Heinrichs an able and competent conductor, it is to be hoped it will see the wisdom of leaving the musical direction of its affairs entirely in his hands; in which case we may hope for an eventual good result from its work. Nevertheless, it seems to me as though Saint Paul were rather big game for it to fly at in the present condition of affairs. I wonder whether it is possible for any society of musical amateurs to be modest, or have any idea of its own weaknesses and shortcomings."
>
> Weil.

Under the leadership of Gustav Heinrichs the Handel and Haydn Society continued until 1887. During these years two or three concerts were given annually. The well known oratorios of the masters were often repeated and occasionally programs were made up of shorter selections of a semi-religious nature.

Early in 1887 the leadership of the society was assumed by Mr. H. J. Stewart whose first duty was to drill the chorus for a presentation of Elijah. This oratorio was given at Metropolitan Hall with an orchestra of forty pieces during the Easter week celebrations. In December of 1887 the Handel and Haydn Society seized the opportunity of soliciting the aid of Mme. Louise Pyk, the famous Swedish dramatic soprano then in the midst of her San Francisco concert appearances, Because it is representative of the occasional combination semi-secular concerts given by the Handel and Haydn

Society, the program of this concert is quoted in full from the Argonaut of December 3, 1887:

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"The members of the Handel and Haydn Society gave their third concert of the season last Tuesday evening at Metropolitan Hall. In addition to a chorus of one hundred and fifty voices there were the following soloists: - Mme. Louise Pyk, Mrs. T. J. Curtis, Mr. Hermann Brandt, Mr. Augustus Thornton, and Mr. Anderson; accompanist, Mrs. H. J. Stewart; conductor, Mr. H. J. Stewart. All of the participants met with a hearty welcome from the large audience and their efforts were rewarded by much applause.

The program was as follows:

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Mendelssohn's Cantata, op. 46, "Come Let Us Sing" (Psalm 95)

Solo and Chorus - O Come! Let Us Worship
Mrs. Anderson.

Chorus (Canon) - "For The Lord is a Mighty God."

Duet - "In His Hands are all the Corners of the Earth"
Mrs. Curtis and Mrs. Collins.

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Solo and Chorus, - "Henceforth When You Hear His Voice Entreating"
Mrs. Anderson

Chorus - "A Calm Sea and a Prosperous Voyage" - Beethoven.

"The Jewel Song" from Faust - Gounod.
Mme. Louise Pyk

Part Songs - ("Tell me Flora- Pinsuti.
("A Spring Song"

Violin Solo - Il Trello del Diavolo - Tartino.
Mr. Herman Brandt.

Recit. & Aria - "Sperate O Figlia" (Nabaco) - Verdi.
Mr. Augustus Thornton.

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Chorus - "Radiant Sister of The Day" -
Rosaland F. Ellicott.

(a) "Uld Soen" - Kjerluf.
(b) "Til Mil Hjertes Dionning - Bucher.
Mme. Louise Pyk

Polonaise and Chorus - "Noble Chief" - Glinlsa.
(From opera Life for the Czar.

During the year 1888 the Handel and Haydn Society gave four concerts. In June Barnet's Ancient Mariner and MacFarran's May Day constituted the bill. The September activities receive announcement in the San Francisco News Letter of September 22, 1888, as follows:

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"The Handel and Haydn Society, whose membership includes nearly all the well known music lovers in San Francisco, will give their first concert on the 2nd of October, at the Grand Opera House. It will be on a more elaborate scale than heretofore attempted. Rossini's Stabat Mater and Mendelssohn's Hymn of Praise will be given, with a chorus of 150 voices and a complete orchestra, which will form a most delightful and artistic entertainment."

February of 1889 heard the premiere performance of The Nativity, composed by H. J. Stewart, conductor of the Handel and Haydn Society. The San Francisco News Letter of March 2 gives this concert a fine review:

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"The Handel and Haydn Society, possessing, as it now does, energetic direction, is again as it once was, an important factor in musical matters. Mr. H. J. Stewart, its present conductor, is particularly well qualified for his position. He is a thorough musician, a virtuoso, and admirable organist, and a composer, full of melodic imagination and constructive ability. The concert of Thursday evening served to present to the public 'The Nativity', a sacred cantata. The text is made up from Biblical extracts

and quotations from Wallace's Ben Hur and other****** books. This work of Mr. Stewart's gives him rank as a composer. It is a composition which breathes with a reverent spirit. It is fraught with the sentiment which for most of the world envelops the scene in the manger. In the concerted numbers Mr. Stewart adheres to the accepted forms of oratorio composition. His choruses are mostly majestic chorals; one of them is a singularly effective fugue. The gems of the composition are an unaccompanied quartette, a soprano solo, a bass solo, a contralto solo and an instrumental bit with a violin solo. In all of these there is genuine musicianly work. The forces under Mr. Stewart were numerous and effective. The orchestra was a large one, and did its work admirably. The chorus was weak in the male voices, strong in the female. It was evident from the vim and con amore spirit of the singing of the soprani and contralti that Mr. Stewart is a favorite conductor. The principals were Mrs. Fleissner Lewis, whose clever, sympathetic singing is always a delight; Miss Eunice Westwater, who sung but fairly, with uncertain tone, the beautiful contralto solo of the score; Mr. Fortesque, whose voice has hardly the fullness desired, but possesses the oratorio merit of enunciating distinctly and Mr. J. C. Hughes, who has a pleasant basso voice and who sings with taste. In the second part of the programme, Mme. Camilla Urso reappeared after many years before a San Francisco audience. This lady virtuoso never played as well as she did Thursday evening. In her rendition of Mendelssohn's concerto there was a masterly breadth, a dignity of expression, a fullness of tone and a thoroughness of interpretation, such none but a few of the great violin virtuosi could equal. As an encore, Mme. Urso played a waltz by Wieniowski, which Mr. Ovide Musin has made familiar. It is a dainty little composition, replete with technical difficulties. Mme. Urso played it with exquisite delicacy of expression and a marvelous lightness of touch. The audience was a fairly large one."

The notable programs during 1890 were The Golden Legend given at the Grand Opera House in January and the Requiem in March. The Argonaut of March 17 is quoted:

"The Handel and Haydn Society at its concert last Wednesday evening gave Verdi's "Requiem" its first presentation in this city. The hall was comfortably filled by an appreciative audience. The music was under the direction of Mr. H. J. Stewart and the society was assisted by a grand chorus of two hundred voices and orchestra and the following soloists: ******

Mrs. Adler-Keesing
Miss Mary E. Barnard
Mr. Alfred Wilkie
Mr. J. C. Hughes
and
Mr. H. J. Stewart, accompanist."

SAN FRANCISCO ORATORIO SOCIETY

Perhaps the largest and most spectacular choral organization in San Francisco during the years between 1880 and the fire of 1906 was the Oratorio Society. This group was organized in May of 1885 with Hall McAllister, social leader of the city for many years, as president, J. H. Rosenwald as musical director, and Mrs. Carmichael-Carr as accompaniest.

This society was organized for the purpose of performing sacred and secular choral works for mixed voices and full orchestral accompaniment as written by the old and modern masters. In less than a year the society numbered over one hundred active members and included many from the best vocal talent in the city. A program of the Oratorio Society states that "the society is filling a void long felt in our co munity, and its earnest endeavors in the advancement of music should enlist the sympathy and support of our citizens."

The inception of this society was recorded by the Argonaut of August 22, 1885:

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> "At the first rehearsal of the Oratorio Society seventy-five members were present. A large majority of these proved to be excellent prima vista readers and Mr. Rosewald found little difficulty in going through the first part ---- 'Spring'of Haydn's Seasons that work being the present subject of study. The first concert of the Society will probably take place in November."

The more notable offerings of the Oratorio Society's earlier programs included Haydn's Creation, The Messiah, and the cantata of Fair Ellen by Bruch. All of these were performed with full orchestral accompaniment under the direction of J. H. Rosenwald, and each was eminently successful.

After four years of earnest effort to produce oratorio in an ambitious manner, the Oratorio Society was forced to suspend work in this field and the organization became inactive almost to the vanishing point. This state of affairs persisted until 1895 when the club once more gathered its forces together, elected new officers, and began study of the oratorio Elijah. Mrs. L. L. Baker was chosen president; William C. Stadfeldt, vice-president; Bernhard Mollenhauer, concert master; soloists included Mrs. Beatrice Priest-Fine, soprano; Mrs. Leckie Sedley-Reynolds, contralto; Frank Coffin, tenor; and S. Homer Henley, basso.

On December 10, 1895, the San Francisco Oratorio Society, as it was now called, gave the first concert of their first season with Elijah.[9] The program for this occasion

contained an historical note which is quoted as follows:

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"Some six or eight months ago a young man made a visit to San Francisco and in the course of his wanderings proceeded to the top of Strawberry Hill and from the Observation looked out upon the city amd the beautiful hilled environment. The strong desire that came to him was to gain the city of San Francisco for earnest love and appreciation of Oratorio. From that day to this, his energies have been directed to this one grand object. At first a few prominent citizens were interviewed and nearly all promised their hearty support. The worthy object received its first signers in the cozy cottage of Mrs. Selden S. Wright. Among those present were Mrs. Selden S. Wright, Mrs. Joseph L. Moody, Mrs. Edna Snell-Poulson and Mr. James Hamilton Howe, who is now conductor, of the Society. In a very short time through the energies of Mr. Howe and his able co-workers, scores of names were added to the list, which has now attained magnitude. An Advisory Committee was chosen and plans for future work. Constitution and By-Laws brought before them and approved. Work was distributed, active membership secured and rehearsals begun. Friends were drawn to the enterprise daily until it comprises a wide circle. Associate Memberships were secured, also subscriptions for the first concert.

"The first work taken was Mendelssohn's Elijah to be followed by Gounod's Redemption and oratorios and camtatas of like character. An orchestra of professional musicians was organized to furnish proper accompaniment for solos and choruses.

Thus from a little thought, seed has sprung up, budded, and is working to a full blossom the San Francisco Oratory Society. It should be the wish of everyone that this Society progress, live long, and produce many works of the masters in like manner to the Oratorio Societies in the East, in England and on the Continent."

James Hamilton Howe solicited a subscription fund to guarantee sufficient money for a series of popular and symphonic concerts to be produced in conjunction with the

San Francisco Symphonic Society. The most notable of this series was the rendition of Gounod's oratorio of The Redemption. This was the first time in San Francisco that The Redemption had been given in an adequate manner with full chorus and orchestral accompaniment. The Metropolitan Temple was the place and the date was March 31, 1896. On December 10 The Light of Asia, with music by Dudley Buck and text by Edwin Arnold, was first produced in the city.

CHORAL

San Francisco Oratorio Society

E L I J A H

First Season. First Concert.
Metropolitan Temple
December 10, 1895.

OFFICERS

President -	Mrs. L. L. Baker
Vice President -	William C. Stadtfeldt
Secretary -	Mrs. Edna Small-Poulson
Historian -	Charles O. Perry
Treasurer -	George W. Camp
Recording Secretary -	Karl E. Keniss
Financial Secretary -	Emil Kaufmann
Conductor -	James Hamilton Howe
Concert Master -	Bernhard Mollenhauer
Pianist -	Edith Johnson
Organist -	Henry Hretherick

ADVISORY COMMITTEE

Wakefield Baker, Christian Jorgensen, Samuel D. Mayer, William C. Stadtfeldt, Samson E. Tucker, Joseph J. Morris.

CHORUS COMMITTEE

William C. Stadtfeldt, James G. Jones, A. W. Jones, Dr. A. B. McKee, A. Purnell, C. Jorgensen, W. J. Batcheldor, S. E. Tucker.

SOLOISTS

Mrs. Beatrice Priest-Fine - Soprano
Mrs. Leckie Sedley-Reynolds, Contralto
Frank Coffin, Tenor
Homer Henley, Bass.

ASSISTANT SOLOISTS

Miss Rowena Tarrant - Soprano.
Miss Maud Chappelle - Contralto
Mr. Henri Fairweather - Tenor
Mr. Samson Tucker - Bass.

The complete program of a testimonial concert tendered by the San Francisco Oratorio Society to their conductor, James Hamilton Howe, on February 3, 1897, is quoted as a typical example of the sacred and secular mixed programs which the society gave on various occasions:

PROGRAMME
Part I

"Hymn of Praise"selections - Mendelssohn

(a) Chorus - "All that has Life and Breath"

(b) Solo and Ladies' Chorus - "Praise Thou The Lord"
Solo by Miss Corcoran.

(c) Tenor Solo - "Sing Ye Praise"
Francis Coffin

(d) Chorus and Duet - "I waited for The Lord"
Miss Corcoran and Miss Daves

(e) Chorus - "The Night is Departing"

(f) Chorus - "All Ye That Cried Unto The Lord"

(g) Tenor Solo - "The Sorrows of Death"
Mr. Coffin

2. Trombone - Invocation - J. H. Howe
Miss Noble.

Part I
(Cont'd)

3. Contralto Solo - (a) Ave Maria — J. H. Howe
(b) Selected
Mr. Henley

4. Piano Solo - Tarantelle — Fr. Lizst
Mr. Howe

Part II

1. Soprano Solo
Miss Corcoran

2. Violin Solo
Mr. Mollenhauer

3. Ladies' Trio - (a) The Lark
(b) Good Night — J. H. Howe
Pacific Trio and Miss Van Pelt

4. Cantata "Remember Now The Creator" — J. H. Howe

(a) Recitation and Solo. "Remember Now Thy Creator."
Mr. Henley.
(b) Chorus - "While the Sun."
(c) Recitation - "Also when they Shall be Afraid."
(d) Quartette - "Or the Silver Cord be Broken."
Miss Corcoran, Mrs. Henley
Mr. Coffin, Mr. Henley.
(e) Choral - "Then Shall the Dust."
(f) Chorus -"For God Shall Bring Every Work into Judgment."

Some of the more notable selections given by the San Francisco Oratorio Society during the remainder of the nineties included Saint-Saens' Sampson et Delilah, Haydn's Creation, and Handel's Messiah. This society was the leading organization of its kind in the city.

CHORAL

(Title for Choral So. on following page.)

SAN FRANCISCO ORATORIO SOCIETY

Testimonial Concert tendered by the San Francisco Oratorio Society to their conductor, James Hamilton Howe, Y.M.C.A. Auditorium, Wednesday Evening, February 3, 1897, Talent:

Soloists:	Miss Amanda Corcoran	Soprano
	Miss Grace I. Raves	Soprano
	Mrs. S. Homer Henley	Contralto
	Mrs. W. J. Bachelder	Pianist
	Miss Maude Noble	Trombone
	Mr. Frank Coffin	Tenor
	Mr. S. Homer Henley	Baritone

The Pacific Trio - Miss Pearl Noble, Miss Mildred A. Clark, Miss Maude Noble assisted by Miss Isella Van Pelt and Mr. Bernhard Mollenhauer, violin virtuoso.

CECELIA CHORAL SOCIETY

During the early 1900's there was a revival of the old promenade concerts which were so popular during the first days of San Francisco. At the "elegant" Arcade Saloon on Commercial and Clay Streets the first "Promenade Concert a la Julien" was given on May 9, 1852. A Promenade Concert was originally designed to furnish entertainment for patrons of the saloons, with frequent intermissions to encourage customers to promenade to the bar and spend their money.

Such was the forerunner of the symphony concerts which began in 1855 under the baton of George Loder. Throughout the years to follow there were subsequent revivals of concerts called "promenade," alth ugh there were now no bars in connection with the establishment, and the intermissions

were for the purpose of relaxation.

Thus in the autumn of 1902 this old system was revived at the Mechanics' Pavilion with a series of Promenade Concerts by a symphony orchestra under the direction of H. J. Stewart, combined with the Cecelia Choral Society, and selected soloists. The first and second of these programs is quoted from the Argonaut of September 22, and October 27, 1902:

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"The first of the Mechanics' Institute promenade concerts of the season will take place at the pavilion on Monday evening, September 29th, when the following programme will be given under the direction of H. J. Stewart.

"Overture, "Tannhauser," Wagner; aria, "La Donna e Mobile," Verdi, J. F. Veasco, instrumental selections, "Traumeri," Schumann; sextet from "Lucia," Donizetti; "Menuet Heroique," H. J. Stewart; aria, "Inflammatus" ("Stabat Mater"), Rossini; solo by Mrs. Grace Davis Northup, chorus by the Cecilia Choral Society."

"The second promenade concert at the Mechanics' Pavilion will be given on November 12th. The Cecilia Choral Society is actively engaged in rehearsing under the direction of Dr. H. J. Stewart, the following numbers:

"Polonaise and chorus from "Life for the Czar," by Glinka; "Twine Ye the Garlands" from "Ruins of Athens," and "Glory of God in Nature," both by Beethoven. In addition, the chorus will sing the final stanza of Sullivan's "Lost Chord," harmonized by Dr. H. J. Stewart."

THE SCHUMANN CLUB

For more than ten years the Schumann occupied a place in the musical circles in the city. The history of this club parallels that of many other such organizations

because it flourished for a time, had several periods of inactivity, and finally disbanded. The Schumann Club came into being in 1883 and was designed to be the feminine counterpart of the Loring Club. Two years after its formation David W. Loring became musical director, and under his guidance the club assumed an outstanding place. The success of an early program is recorded in the pages of the Argonaut of May 30, 1885, as follows:

CHORAL

The Concert of the Schumann Club.

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"The fourth and concluding concert of the Schumann Club's second season offered an unusually rich programme made up of reported selections of the two years best work. Out of eight numbers only two were new. The first of these 'Morning Serenade' by Krug served as a light introduction to the heavier composition which followed, but the second, 'Spring and his Bride' by Jensen was almost too wordy to allow of a satisfactory effect....Of the other numbers which have all been mentioned in former reports of these concerts -- the most noteworthy were the 'Sea Fairies' by H. Zollner, 'Song of the Horns' and ''The Sleeping Beauty' by Lahee.....Miss Rightmere assumed the solo part in this composition making it all that intelligent care and accuracy could suggest, while the chorus showed marked excellence. In these repeated selections improvement appears at every point, 'The Song of the Horns' being still another instance of the fact....."

The nature of the musical contributions made by the Schumann Club may perhaps be best indicated by reprinting several programs given by the club during the years of its life. These programs are culled from the Argonaut of December 10, 1887 and May 21, 1894, respectively:

CHORAL

The Schumann Club

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"There was a large and fashionable audience assembled at Odd Fellows' Hall last Thursday evening on the occasion of the first concert given this season by the Schumann Club. Mr. David W. Loring was the musical director and the club was assisted by Mrs. Carmichael-Carr, Mr. Clarence Howland and Mr. F. H. Loring, violinist. The programme was as follows:

On Land Afar Extending	G. Bartel
Serenade	Franz Schubert
Barcarolle	Hans Huber
Frithjof at his Father's Grave	Max Bruch
Summer Eve	J. L. Hatton
Through Murmurous Leaves	G. Bartel
Spring Night	W. Bargill
Reveries	Gustav Hollander
Slumber Song	Rubenstein
Morning, Sweet Cuckoos Greet	G. Bartel

"The Schuman Club gave its first concert of the twelfth season last Thursday evening at Golden Gate Hall. The Club was assisted by Mr. Wellis E. Bachellor and Miss Ruth W. Loring, Mrs. David Loring, the director of music, and introduced the following programme:"

The Dragon Flies	W. Bargiel
The Water Sprite	Robert Schumann
Romanzo "Tina"	Fiorenzo
Distant Bells	A. G. MacKenzie
Skylark	Bavarian
Summer Evening	Paul Schumacher
The Little Bird	Soederberg
Thro' Num'rous Leaves	G. MacPherson
Song of the Winds	R. Becker
Barcarolle	H. Huber
Spring	W. Bargiel

HARMONY CHORAL CLUB

The Harmony Choral Club was one of the more successful and longer lived of the choral groups active during the eighteen-nineties. It was first organized in 1891 by

Robert Lloyd, one of the better known choral conductors of the city. Mr. Lloyd had secured his early training in England where he was affiliated with various choral societies, and church choirs both as a singer and as conductor. Arriving in San Francisco during the latter eighties, he taught music and became active in music circles.

The Harmony Choral Union, as this organization was called from its inception in 1891 until 1894 when the name was changed to Harmony Choral Club, numbered about thirty members in all, and often secured the services of some of the city's best soloists to take leading parts in their concerts. Among the soloists who sang with the Harmony Choral Club were Mrs. John Madden, Mrs. Carmichael-Carr, Miss Millie Flyn, Miss Ethel Canfield, Mrs. J. H. Doane, Miss Lena Heckmeister, Mrs. N. B. Frisbie and Messers. W. V. Strunz, Sigmund Beel, Willis E. Bachellor, Charles H. Hoeg.

The Harmony Choral Club specialized in the shorter classical selections of a light and more popular nature, although occasionally excerpts from the oratorios were included in their programs. This club was an organization semi-social in nature inasmuch as many of their audiences were selected by invitation only. The Aeolian Quartet often sang with the Harmony, and programs usually included several instrumental solo numbers.

The quotations from local sources, the Argonaut of February 26, 1894, and the Call of April 29, 1898, indicate

the activities of the Harmony Choral Club:

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"On Tuesday evening, at Metropolitan Hall, the Harmony Choral Union will tender a benefit to Mr. Robert Lloyd, who has successfully built up and directed the society for three years. The qualities and quantity in the voices of the Union will compare most favorably with the old English organizations where Mr. Lloyd received his first lessons in choral work...."

HARMONY CHORAL CLUB

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"Will commemorate the seventh year of its organization with an Anniversary Concert assisted by the Harmony Quintette:-
Miss Lena Hackmeister, first soprano; Mrs. N. B. Frisbie, second soprano; Mrs. John Maddem, first alto; Mrs. Robert Lloyd, second alto; Friday Evening, April 29, 1898. Robert Lloyd, Conductor."

PROGRAM

1. Part song - The Miller's Wooing - Eaton Fanning
2. Harmony Quintette Estudiantance - Lacome
3. Part song - Gypsy's Life R. Schumann
4. Solo and Chorus - "Tramp O'er Moss and Fell" - H. R. Bishop
5. Part song - "Hail Smiling Morn" - R. Spofforth
6. Part songs - Soldiers Chorus - Gounod
7. Rockaby Lullaby - Robert Lloyd (Written for Harmony Club)

Solo and Chorus "Jerusalem (Gallia) - Gounod
Soloist: Lena Hackmeister.

Closing - "Star Spangled Banner."

MACKENZIE CHORAL SOCIETY

And yet another of the choral societies which briefly flourished and subsequently died was the MacKenzie Choral Society which was active during 1897-98. Mary Frances Francis,

music critic of Town Talk, writes in the January 15 and April 2 issues: ******

> "The concert of the McKenzie Musical Society at Odd Fellows' on Thursday evening last week was the best they have ever given, there being a marked improvement in the singing and style of music "Where Would I Be" (Zollner) and "Bold Fisherman" (Jenks) by the male chorus were brightly rendered. "Open Thy Window" (Grieg) and "Swanee River" (Foster) by the quartet - Misses George, Boyer, Welish and McShane -- were pleasingly sung.....The gem of the program was the "Lost Chord" in which they showed understanding and decided taste, and deserve warm praise."
>
> (Critic Mary Frances Francis)

MACKENZIE CHORAL

> "A very large audience enjoyed the eleventh Musical of the MacKenzie Society at Odd Fellows' Hall, every number receiving appreciative applause. The concerted numbers were the finale and chorus of Verdi's "Ernani," Ganne's Mazurka, "La Czarine," a quintet and chorus from "Martha" The MacKenzie Society is doing admirable work."

SAN FRANCISCO VEREIN

During the eighteen nineties the San Francisco Verein lost many of its former characteristics. Gymnastics and social activities had largely replaced the choral singing groups that constituted so large a part of the German Turnverein's earlier programs, and choral work became an inconsequential factor.

The musical groups in the Turnverein had long sponsored the German Theatre which was housed in the California Theatre building as a separate organization. This German

Theatre specialized in dramatic and musical productions with a German flavor. Many of the plays given were in the German tongue; many of the stars to appear in this theatre were German actors and actresses. Bandmann, one of the most famous German tragedians to ever tour in America, made frequent visits here, playing such roles as "Narcisse" and giving a Shakespearean repertoire. The German Theatre was essentially a stock company, giving semi-monthly performances interspersed between the regular bills at the California Theatre.

Not content with drama alone, the German Theatre presented occasional operettas, a number of which were written by members of the Verein. The Argonaut of October 17, 1892, tells about one such production:

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> "The members of the San Francisco Verein have made extensive preparations for their production of the new opera Christopher Columbus on Saturday evening, October 29th, in the rooms of the Verein. The libretto is by Mr. Waldeck and the music by Mr. Hinz, both of whom are members of the verein. The rehearsals have been frequent with satisfactory results."

Fantine, an operetta, was produced by members of the San Francisco Verein under the direction of J. H. Rosenwald in 1891. This little opera, with its story taken from the pages of Victor Hugo's Les Miserables, and set to music, proved highly successful when produced by the semi-professional players of the Verein Theatre. The Argonaut of November 25, 1895, reviews another program of the Verein:

"The members of the San Francisco Verein gave a most enjoyable entertainment last Saturday evening at the theatre at the Verein. The attraction was an operatic travesty entitled 'The Babes in The Woods,' a comedy of plots. Mr. Samuel W. Waalburg was librettist; Prof. Hirschbach arranged the music and J. Nash was the stage manager. ******

Choral singing had lost much of its vogue among the German organizations. Another factor leading toward the decline of music among the Germans is that their organizations were now isolated as a minor nationalistic group, with interests appealing only to Germans. The first German musical celebration of May Day in 1854 drew a crowd of 6,000 persons, a number which constituted a considerable portion of San Francisco's population. The days of the fifties and sixties when Germans formed a much larger percentage of the population and could create a wide interest in their celebrations, was now a thing of the past.

BENEFITS AND CELEBRATIONS

The period between 1880 and 1906 was not without several large benefits and celebrations, but none were in the least comparable to the Camilla Urso Mercantile Library benefit of 1870 or the Zerrhan Festival of Music in 1878. Apparently the days for such huge demonstrations of city and statewide solidarity and interest in music were past. The phenomenal sight of a chorus of 1,800 voices drawn from San Francisco, Yreka, Portland, Santa Barbara and Virginia City, Nevada, together with an orchestra of 250 instruments, was

a sign of the times that passed with the decade of the seventies.

The nearest approach to the monster musical festivals of that earlier day was the festive concerts in aid of the Children's Hospital which took place on November 19 and 20, 1895. A chorus of 1,200 selected voices was drawn from the Alameda Ladies' Choral Society, Theodore Vogt, conductor; Harmony Choral Club, Robert Lloyd, conductor; San Francisco Oratorio Society; Oakland Oratorio Society, James Hamilton Howe, conductor; representatives from choral bodies of San Jose, Sacramento, Stockton, Petaluma, Vallejo. The first day's program is reproduced to show the character of this musical festival:

Programme, Tuesday Evening, Nov. 19, 1895.

1. Orchestra "Jubal Overture" - Carl M. V. Weber.
2. Chorus - "Thanks Be To God" - Elijah - Mendelssohn
   Combined Choruses
3. Orchestra, Suite (All Nations) - Moszkowski
4. Soprano, "Connais tu le Pays"(Mignon) - Thomas
5. Chorus, "Be Not Afraid" (Elijah) - Mendelssohn
   San Francisco and Oakland Oratorio Societies.
6. Baritone "The Sailor's Grave" - Sullivan
   Robert Lloyd
7. Chorus - "Hail Bright Abode" - Wagner
8. Orchestra valse, "Vienna Bonbons" - Johann Strauss
9. Duo, Soprano and Baritone - "Tutte Le Feste al Tempo"
   (Rigolleta) - Verdi

RIGOLETTO

10. Male Chorus "Land Sighting" - Grieg
Members of The Loring Club of San Francisco and the Orpheus Society of Oakland.

11. Female Chorus (a) The Moon - Seymour Smith
(b) The Primrose X. Scharivenkè
The Alameda Ladies' Choral

12. Tenor Aria, "Thou Shalt Dash Them" - Handel
Mr. Ugo Talbo

13. Chorus, "Hallelujuh" (Messiah) - Handel
Combined Choruses

The first festival of the California Musical Association took place on April 27-28, 1897, with a chorus drawn from the San Francisco Oratorio Society, the Oakland Oratorio Society, and the San Jose Oratorio Society. The music consisted mainly of selections from various oratorios and similar sacred musical scores.

Lessons in a new technique of choral singing were given by William L. Tomlins, a famous choral leader of Chicago, who arrived in San Francisco during the summer of 1898 and had soon formed a huge chorus drawn from all the singing societies of the city. During several months Tomlins drilled this chorus in his new method of pronouncing musical syllables, a technique which made more articulate certain aspirate sounds often unintelligible when sung by a large group of voices. The fruit of his instruction was gathered September 8, 1898, when his concert took place at the Metropolitan Temple. The critics of the several newspapers and periodicals acclaimed his work as a distinct advance in the

art of choral euphony.

SMALLER CHORAL GROUPS

Brief mention must be given the full score of smaller choral groups which flourished between the years 1880 and 1906. The great majority of such groups were primarily women's social organizations, designed to secure public appearance for its members in the furtherance of social prestige. Most of these clubs were as brief as the candle that burns at both ends and makes a lovely light. The very number of such choral groups, however, indicates a pronounced popularity of harmonic singing.

There was a Ladies' Friday Afternoon Chorale Club under the direction of R. Powell Evans, and a Saturday Morning Chorale Club. The character of such clubs is well illustrated by a quotation from Town Talk of December 24, 1898:

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Saturday Morning Chorale

"Among the pleasant musical events to be in the near future is the re-union of the Saturday Morning Chorale to be given as a farewell to one of its charter members, who will leave soon to make her home in Southern California. This Club was organized by Miss Eleanora Connell in February 1892. Between that time and the spring of 1896, when it was disbanded, previous to Miss Connell's departure for Europe, there were five open rehearsals, each and all of being prominent for the high musical and social standing they commanded. Following the plan of one of New York's smart clubs for Women's voices, these programs were given in the reception rooms of some of our private hotels. The first took place on the morning of May 12, 1892, at the

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> Bella Vista, in the billiard room and the others consecutively were in the Pleasanton and Occidental hotel parlors, the banquet hall of the California and costly Maple Hall at the Palace.....Miss Marie Haller was the first accompanist."

Large, well appointed and unfortunate was the Howe Club. James Hamilton Howe, the well known oratorio leader, organized this club which bore his name early in 1904. In the following year the chorus had grown to one hundred and fifty members. In October the club began their second season with a chorus depleted to one hundred singers. The first concert of this series took place at the Alhambra Theatre where a popular program was given "which might suit all tastes."

The Howe Club went out of existence the night of the San Francisco fire. The members of the many social, choral, fraternal and benefit organizations of the city had far too many other and more practicable problems to face - such as rebuilding their homes and fortunes - and did not have the time or inclination to be greatly concerned with the furtherance of choral art.

FRENCH CHORAL UNION

One of the select and artistic singing societies of the city was the French Choral Union which gave a musical program and society ball every three months during the eighteen eighties, generally held at the Baldwin Hotel. These affairs were entirely for the benefit of French people

and their guests. The earlier part of the evening was devoted to music by soloists and the French Choral Union, after which the main parlors were cleared for a collation and dance. These tri-monthly entertainments formed a large part of the social activities of the French Colony of San Francisco and came to be considered a social event of the city.

The San Francisco Operatic Society was a group of singing amateurs with a propensity toward light opera. This club was composed of a chorus of forty voices under the direction of B. H. Schloh, and flourished during the years 1890-92. Two productions of this club were Iolanthe and The Three Black Cloaks, both given at the Bijou Theatre. According to the Argonaut, "there was a large audience and it was thoroughly enjoyed."

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"The Ziliani Musical Society will produce Il Trovatore at the California Theatre next Thursday evening for the benefit of St.Joseph's Home. There will be an excellent cast with a chorus of fifty voices."

Argonaut, Oct. 4, 1897

"A singing society called the Ossian has been organized in this city. The object of the society is to give public performances of the classic works of the great masters with male and female chorus, solo and orchestra. The society has chosen Mr. August Zech as its musical director, and is at present rehearsing Fair Ellen by Max Bruch; Sockung by Mendelssohn to be followed by the best works of Handel, Haydn, Beethoven and Schumann, Liszt, Calle, Brahms, etc."

Argonaut, Feb. 21, 1885

"The Wagner Society meets for the first time next Tuesday the 17th instant, at Saratoga Hall. The name gives an idea of the aim and purpose of the Society but it must not be too narrowly construed, for all modern operas will be studied regardless of schools. Adolph Grethen, a pupil of John K. Paine of Harvard College, will conduct the rehearsal and Miss Bessie Marshall of the Schumann Club will be the piano accompanist." ******

Argonaut, Feb. 21, 1885

"The Beethoven Choral Society will give an orchestral and vocal concert next Thursday evening including Sir Sterndale Bennett's pastoral The May Queen."

Argonaut, April 23, 1892.

"Alamo Circle gave a successful evening of music on Wednesday evening at Assembly Hall, the friends of the members turning out in numbers and all expressing pleasure at the fine quality of the entertainment offered.....Of the seventeen numbers, all received warm applause and the ensemble numbers, in which were nearly forty voices, were especially enjoyable, Madame Coursen-Roeckel conducting."

Town Talk, Dec. 11, 1897.

"The Ebell Society's Ladies' Choral and Orchestra are getting ready for a concert they propose giving at a date not far distant. Mrs. Fleissner Lewis is directing both organizations vocal and instrumental."

Town Talk, Jan. 22, 1898.

St. Cecelia Society, 1890; twenty-eight female voices directed by Mrs. Carmichael-Carr.

Caedmon Club, 1905-06; fifty voices directed by Dr. H. J. Stewart.

San Francisco Ladies' Singing Club, 1898; sixty female voices directed by D. P. Hughes.

Amphion Club, 1897.

Impromptu Club, 1888.

University of the Pacific Choral Society, 1894.

Mission Choral Union, 1894.

Alpenrosli, Swiss male choir, 1892 to the present date.

Swedish Singing Society, 1891 to the present date.

Norwegian Singing Society, 1895 to the present date.

Danish Singing Society, 1896 to the present date.

SINGING SCHOOLS

Several teachers of singing were so successful and taught such large classes that they were able to produce recitals which were of interest to far greater audiences than those composed solely of the doting parents of the pupils taking part. Foremost among these were the schools of Mme. Anna von Meyerinck and Mrs. Marriner-Campbell. The von Meyerinck Club, composed of graduates from the Girls' High School where Mme. Anna von Meyerinck taught singing for many years before establishing her private school for operatic training, was particularly active as a choral group.

The von Meyerinck Club made its first appearance April 20, 1898, after an entire year of weekly rehearsals, by producing Mendelssohn's Oratorio of St. Paul in Sherman and Clay Hall. On November 17 this club gave a Schumann evening by producing the romantic cantata, Pilgrimage of the Rose.

During the early months of the following year this club gave Saint-Saens Christmas Oratorio in the St. Stephens' Church, and Lorenzo Perosi's Passion of Christ at Sacred Heart Church, both of these oratorios being heard for the first time in San Francisco. The December 3, 1898 issue of Musical America contains a critique:

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> "Madam von Meyerinck has in the few years of her professional sojourn here made herself a noticeable and potent factor in the pedagogic field of vocal music. She has enthusiasm as well as industry and has surrounded herself with a large clientele of pupils and patrons. She has founded a club which occasionally gives public exhibitions of its proficiency in vocal art. If one may judge the tree by its fruits, the Meyerinck Club does not blossom in vain. It gave a 'Schumann Evening' in Sherman Clay Hall on the 17th, at which, many being bidden to the feast, the room was crowded to such an extent that I and my critical friend Oscar Weil, the composer, were squeezed out of doors against our wills. We, however, heard a chorus and several songs that excited our heartiest approval."

The outstanding program recital of Mr. and Mrs. Marriner-Campbell's pupils was Pergolesi's Stabat Mater. This performance was the second time this work had been heard inSan Francisco, and it was given with all its original embellishments usually omitted from the score. The event took place at the Grand Opera House on January 8, 1898 and won praise from the press.

CHURCH CHOIRS

The choirs of the various churches were the chief instruments active in keeping alive the oratorio which was

slowly declining in public interest during the eighties and nineties. In the sixties and seventies the oratorio had been at the height of its popularity. On the strength of this fact numerous independent choral societies were able to build up great massed choruses of from one to two hundred singers and secure good audiences who paid admissions. But the oratorio had been overdone; the temper of the public had changed toward lighter music; the public was tired of tedious compositions often badly sung by ill trained choral groups. As a result, sacred music had suffered a considerable decline; oratorio was displaced from the concert hall and taken to the church, where it became a part of the musical service.

The churches and the choirs thereof most active in presenting the larger works of sacred music were the Calvary Presbyterian, St. Stephen's Episcopal, St. Luke's Episcopal, St. Dominic's Catholic, and the Trinity Presbyterian.

On New Year's Day of 1899 Saint Saens' Christmas Oratorio was given for the first time in San Francisco by St. Stephen's vested choir and assisted by members of the von Meyerinck Club. Mrs. Anna von Meyerinck, well known singing teacher of the city, directed the whole.

Among the larger programs presented by Trinity Church were a sacred cantata entitled The Holy City, October 19, 1896; Dvorak's Stabat Mater, September 28, 1902; Weber's Jubilee Cantata, June 1, 1903; Edward Elgar's Lux Christie, September 29, 1903; Spohr's oratorio, Calvary, March 6, 1904.

The following critique, culled from the Argonaut of November 3, 1902, is typical:

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"Trinity Church was crowded last Sunday evening to listen to Rutenber's Oratorio, Divine Love, given by the choir. Louis H. Eaton, the musical director and organist of Trinity, is rapidly bringing the choir to a high degree of efficiency, and the well balanced chorus of forty voices did some very artistic work on Sunday last. The work is new, abounding in difficulties, and everyone of the twelve numbers was interesting. It is good to hear a chorus sing several pages unaccompanied with perfect intonation and in strict time without the aid of a conductor. This the choir did with ease. At the next musical service, November 30th, the Hymn of Praise by Mendelssohn will be given."

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At Calvary Presbyterian Church was one of the best choirs in the city. Professor Gustav A. Scott, a pioneer organist and pianist who first came to San Francisco in the middle fifties, was musical director at this church. Here it was that Margaret Blake-Alverson sang for many years. Since her arrival in 1849 she had seen the musical city of San Francisco grow from the saloons of the Barbary Coast into the most important musical center west of Boston. Her autobiography entitled Sixty Years of California Song is a distinct contribution to the historical records of the earlier days.

St. Luke's Church had another of the more important choirs. In 1888, under the direction of Martin Schultz, this group presented Costa's Naaman for the first time in San Francisco. A decade later found Wallace Sabin, another well known musical figure of the city, directing the

St. Luke's choir of fifty voices.

In 1898 the choir of St. Dominic's Catholic Church consisted of a double quartet under the direction of Rhys Thomas. A special Christmas musical service was given each year of the early nineteen-hundreds. Two of especial importance were Saint Saens' Christmas Oratorio, Noel, 1903, and Dubois's oratorio, The Seven Last Words in 1904. These were directed by Dr. H. J. Stewart, well known for his work with Cecelia and other choral societies.

From 1893 until the fire of 1906 there existed a Vested Choir Association of San Francisco, a federation of church choirs who joined their forces for an annual festival of music during the Christmas holidays. Wallace A. Sabin directed this group of two hundred singers. A similar group was the Union Guilds of the Parishes of St. John's, St. Paul's and the Church of the Advent which made up a choir of seventy-five voices under the direction of H. J. Stewart.

Other church choirs active in sacred and secular music included: Plymouth Congregational Church, H. S. Steadman, organist and conductor; California Street Methodist Episcopal Church, William Russell Harvey, director; St. Francis Church, choir of sixty voices under the direction of H. J. Stewart; St. John's Episcopal Church, H. B. Pasmore, director; St. Paul's Church, David W. Loring, choir-master.

QUARTETS

Quartet singing was exceptionally popular during

the eighties and nineties. There were nearly two score of quartets vocally active during these twenty years. All types of quartets were popular, but those for female voices predominated. While the male quartet had been the center of attraction during the two preceding decades of the sixties and seventies, the crest of popularity was now held by female quartets and mixed quartets.

Doubtlessly there are good human reasons for the rather sudden and pronounced popularity of the female quartet. Many of the old choral and oratorio societies which had enjoyed so large a place in the musical picture of San Francisco during the sixties and seventies were now disbanded or in a state of decline. The better trained of the singers in choral organizations sought new groups where he or she could continue to sing before the public. The quartet was a better vehicle for the display of vocal talent than was the Choral Society.

The social activities of the city were split up more and more as the city grew in population and became more sectionalized. In earlier days when San Francisco was smaller its social structure was more of a single unit. With increase in size the minority groups of the city became large enough to support fraternal and social organizations of their own. The Mission District, North Beach and the Eureka Valley became neighborhoods independent of Market Street. Political, fraternal, religious and social groups established branch

chapters in these various districts. This sectionalism split up public interest in choral singing and divided audiences into more numerous but smaller groups. The massed voices of large choral societies were incongrous to these smaller audiences, and the way was thus prepared for that smaller more flexible vocal group, the quartet.

The many and varied quartets were as a rule short lived. Apparently few of them were active for more than a year or two. The members of these quartet organizations flowed in and out of each other frequently, for the same names are found in several or more quartets. Occasionally a visiting celebrity who happened to be in the city on a concert tour would sing with one of the quartets. An illustration of this circumstance is found in the sotry of the San Francisco Quartette which was active during 1888-89. The San Francisco News Letter of December 15, 1888, is quoted:

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> "The San Francisco Quartette is the title of a musical organization of recent birth consisting of Alfred Wilkie, tenor; Mr. Ptetson, the the Russian singer, bass; Mrs. Heissner-Lewis, soprano; Mary E. Bernard, contralto; and Otto Fleissner, director. An invitation concert soon after the holidays will inaugurate the public career of the organization, which will start out under most favorable auspices."

Early in the following year Mme. Louise Pyk, the famous Swedish coloratura, was in the city giving a series of concerts. *

* See Pyk, Mme. Louise; Volume 4, Visiting Celebrities, of this series.

Arrangements were made whereby Mme. Pyk took the place of Mrs. Heissner-Lewis in the the San Francisco Quartette, and a very interesting series of concerts was conceived. Each evening of the series was dedicated to the songs of a different nationality, and on the concluding evening the national hymns of all nations were sung by the ensemble. Great interest was manifest on all sides, particularly among singers, about the outcome of this new departure into popular programs. The San Francisco News Letter of March 16 and 23, 1889, adds further details:

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"The Bijou next week offers a decided novelty when the San Francisco Quartette begins a week's engagement giving an Irish night, an English night, a Russian night, a Swedish night, and so forth, and as the quartette is composed of a Swede, an Englishman, a Russian and an American (of the California Mint) the capacity of the quartette for its work will scarcely be questioned. Mme. Pyk will sing some of her famous Swedish songs each evening in addition to Kathleen Mavourneen on Irish night. Alfred Wilkie will delight the audience nightly in his charming tenor songs, including the always popular My Minstrel Boy, Pretty Jane and others of equal interest. Mary Barnard, a native Californian and long resident in this city, 'will run up and down the ladder of song' nightly and we notice among her numbers, The Mocking Bird with variations, which song it is said she sings to perfection. N. B. Ptetson, the popular basso, will be heard in his native (Russian) tongue; he is also down for Bonnie Dundee on Scotch night. Altogether these ballad concerts will afoord delightful entertainment during the coming week. The quartette has recently made a tour through the interior, where they awakened great enthusiasm."

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"Song plain and simple in evening dress holds the boards of the Bijou Theatre this week where The San Francisco Quartette is giving a series

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of concerts. One of the most artistic triumphs of the week was the Sunset of Massenet by Madam Pyk and Mr. Wilkie. Other songs and other successes might be mentioned did our space permit, but a general praise of the quartette must suffice under the circumstances."

S. F. News Letter, March 23, 1889.

Reviews of musical entertainments by two quartets of the more important groups are quoted in full because of their particular interest:

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"The Amphion Quartette musical to King Kalakua. Knowing his great fondness for music, H. W. Severance, Hawaiian Consul, entertained the King on Thursday evening with a musical in the apartments occupied by him at the Palace.

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The Amphion Quartette, composed of Messrs. Mayer, Clark, Tippett and Campbell, greeted him upon his arrival with a rendering of the Hawaiian national hymns, sung in the native language and to which the Prince listened with evident pleasure. The words of this hymn were composed by the King, and music by Mr. Berger, the leader of the celebrated Hawaiian Band, which, with the exception of the leader, is composed entirely of Hawaiians. At his personal request Mrs. Marriner Campbell sang in splendid style the beautiful song, O, Sing Once More Those Dear Familiar Strains, and afterwards, during the evening, another song which was much applauded. The Amphions sang several beautiful quartettes; Mr. and Mrs. Meyer, the operatic duet Sempre Insieme, and as an encore Moore's delightful melody, Believe Me If All Those Endearing Young Charms; Benj. Clark followed in a solo in which his fine voice was exhibited with good effect. Mr. Campbell sang a comic song, creating much merriment."

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San Francisco Daily Report, Feb. 5, 1881.

"The Clara Schumann Quartet Concert Company gave gave a successful concert in Century Hall on Tuesday evening. Nightingale (arranged by Rees) was rendered by the quartet, Mrs. Don Pardee Riggs, Miss Grace Davis, Mrs. Newbegin and Mrs. A. G. Coleman, in a manner which prepared the

audience for the excellence of a very prettty ****** program. The voices blended perfectly and they sang with sweet expression. Mrs. Newbegin's friends were glad to welcome her again as she has not appeared in concert lately. The new contralto, Mrs. Coleman, sang for the first time in San Francisco and we hope to hear her deep full tones in solo in the near future. Later the quartet rendered Last Night, Kjerulf-Rees; when an encore was demanded Pussy's In The Well was given. They also sang Strauss's Spring Song, which was one of the most pleasing numbers. Miss Davis sang in bright spirited style the Jewel Aria from Faust. Her voice has strengthened very much of late, and she was well received; responded to an encore with Chaminade's Madrigal. The program closed with Macy's Chimes by the quartet."

Town Talk, March 12, 1898.

Other quartets which had a brief existence or were of comparative importance, judging from the few and brief items found concerning their activities, included the following:

California Quartette
(1895-96)

C. T. Wendell — C. L. Gage
Dr. R. W. Smith — E. G. MacBaine

Hawthorne Society
(1895)

Miss Florence Wyman — G. A. MacFarren
Miss A. N. Forester — W. E. Smith

Treble Clef Quartet
(1895-96)

Mrs. Beatrice Priest-Fine — Mrs. J. E. Birmingham
Mrs. A. O. Dewing — Miss Jeanette Wilcox

Hermann Quartette
(1888)

Mrs. Carmichael-Carr	J. C. Hughes
Mrs. Julius Hinrichs	Frank S. Mitchell

Alta Quartet
(1898)

Miss Ruth Kirk	Miss Merriall Patton
Miss Isobel Kerr	Miss Isella Van Pelt

Knickerbocker Male Quartet
(1896-98)

D. N. Lawrence	D. B. Crane
R. C. Evans	L. A. Larsen

Fidelio Quartet
(1896)

Mrs. J. H. Rosenwald	James Graham
Mrs. M. E. Barnard	J. O. Low

Press Club Quartette, 1896
Plymouth Male Quartette, 1896
Euterpe Quartet, 1896
Orpheus Quartet, 1896
Colonial Quartette, 1898
Carillon Quartet, 1898

Neva Bentley

History of Music
Subject: History of Public Library Music Dept.
June 16, 1941

Source: Music Dept.
Clippings P.1

Music Treasures to be Found on the

Shelves of the Public Library.

(Before opening of Music Dept.)

-No Date-

By Redfern Mason

We sometimes cry out for the moon when we might find our way very well by the light of the stars. We sometimes cry out for music scores which we can't afford to buy when we might get them from the library. For San Francisco is rather well off in respect of music in its libraries. That kind of good fortune which usually attends people whose faculties are alert and their interests keen, gave Mr. Julius Rehn Weber the opportunity to bring into this city, by way of a gift to the public library, the old Schirmer subscription library. The Schirmers are large-hearted folks and San Francisco is beholden to them. Already people are making large use of the thousands of volumes which this donation has placed on the shelves and when in good time, we have a library building worthy of the city and a music library with pianos and rooms for research, students and music-lovers generally will resort to it still more numerously. As matters stand, the collection is crowded into inconveniently small space -- and Librarian Ray is hard put to it to make the works easily accessible. But he is doing the best that man can under difficult conditions and that best is pronounded by investigators who have appealed for help at his hands, to be good. Already strangers come from different parts of the State to cull our musical treasures, and when the inevitable gapd are filled up, when we have a complete set of minature scores, when the list of oratorios and masses and song collections is more adequate, the library will be one to do good to the heart of students

of amateur and of professional musician. Even as matters stand, it is a joy to look over those heavily laden shelves and compare the present day position of the struggling student in California with what it was a decade ago. Does he want himself with the masterpieces of symphony? He will find his Hayden, his Mozart, his Beethoven, his Brahms here in four and eight hand arrangements. Of course, one would like the orchestral scores, but those will come soon. During the present season, the San Francisco Orchestra has played the Schubert Symphony in C, the Brams C. Minor, Mozart's lovely E. Flat. Now all those works are available and if anyone wants to make himself acquainted with them he can do so. Last week Mr. Clarence Whitehill sang the Hans Sach "Wahn Wahn" from "Die Meistersinger" and Wotan's "Absclued" from "Die Walkure." Curious to know whether people were alive to the advantages which the public library offers. I inquired whether these scores had been taken out. "Die Meistersinger" had; "Die Walkure "had not.

The same method on inquiry might be followed in respect of the Carreno and Bauer recitals and I have no doubt whatever that it would show a growing disposition on the part of the musical public to acquaint themselves with the works that are being given. When the opera season was on, Mr. Ray was able to announce that, with the exception I think of "I Zingari" and "Zaza", all the works in the repertory were on the library shelves. And the Western Metropolitan Opera Company might have gone further and not overtaxed the resources of the library. They might have essayed "Salome," and given people a chance to unravel the perplexities of the Strauss piano partition. If they had essayed the "Tales of Hofmann," the dainty Offenbach score would have invited perusal. Even the light opera scores of Millocker, of Von Suppe, of Sullivan are there.

Neva Bentley
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History of Public Library Music Dept.
June 16, 1941

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Clippings P. 1

I could wish that all the Schubert songs were to be had. Selections from Schubert are not enough. We want all of him. Mr. Whitehill sand the great song writer's "Dem Tartarus." It was not to be found in the available collections. The same might be said of the great "Old Man's Song" and many another besides. Are you interested in chamber music? You will find the quartets of the masters in fourhand form. Are you devoted to Bach's organ music? Four-hand arrangements can be had. The same holds good of the "Well Tempered Clavichord," which is to be found "in the clefs", in ordinary piano form and in duet arrangement. The great example of oratorio form, the Matthew Passion to Franck's "Beatitudes" may be had. If your inclination is towards the ultra modern, you can revel in the Strauss tome poems (in four-hand arrangements) or in the alluring score of "Pelleas and Melisande." If Indian music is your hobby, you can obtain the fascinatingly beautiful Zuni music, collected and arranged by Mr. Carlos Troyer, or the publications of the Wa Wan Press. But I have said enough to give a hint of the comprehensiveness of the good things in the San Francisco Public Library that are to be had for the asking. The time will come when we may have to call on various societies, French, German, Italian, English, to add to those stores; but that will be when the music library is in its own home..